

Vanity  
Number

# VOGUE

Nov 15 - 1917  
Price 25 Cts



The Vogue Company  
CONDÉ NAST, Publisher





# Kenyon

## Winter Coats

### THE KEY TO THE REALM OF FASHION

**LEFT:** Style N22012. \$39.50 Light weight wool Velour. Lined throughout with guaranteed satin. Wool interlined to the waist and sleeves. Hudson Seal collar. Pleated front and back effect. Tailored button trim. Colors: 1155 Black, 1156 Blue, 1157 African Brown and 1158 Russian Green.

**RIGHT:** Style N22016. \$52.50 Medium weight Velours de Laine. Box pleated sides forming pockets with Grandmother tucks. Shawl collar of Nutria fur. Tailored button trim. Lined throughout with guaranteed satin. Wool interlined to the waist and sleeves. Colors: 271 Taupe, 272 Beet Root, 273 African Brown, 274 Russian Green and 275 Navy.

On sale everywhere in the United States and Canada, Kenyon Weatherproofs, and coats and suits are recognized not only by the Kenyon Label, but by an undefinable distinction that each garment carries with it.

Style cards and name of local merchant will be mailed on request.

**NEW YORK**  
5th Ave. Bldg., 5th Ave. and 23d St.

**C. KENYON COMPANY**  
NEW YORK

**CHICAGO**  
Congress and Franklin Sts.



*Fabrics  
with style  
distinctiveness*



*Kitten's Ear Crêpe*  
REGISTERED  
THE FOREMOST CONTRIBUTION TO FASHIONABLE SILK FABRICS

*Paulette Chiffon*  
REGISTERED  
THE CHIFFON WITH THE BEAUTIFUL MELLOW FINISH

*Georgette Satin*  
REGISTERED  
THE DOMINANT SATIN

HAAS BROTHERS'  
Blue Book of Models  
illustrating the Fabrics  
used, is now in the hands  
of leading Dressmakers  
and Ladies' Tailors ~



Ask your Dressmaker  
or Tailor to show you  
HAAS BROTHERS'  
Fabrics

HAAS BROTHERS

*Producers of  
Distinctive Dress Fabrics  
417 Fifth Avenue, New York*







## *“Mérode” and “Harvard Mills”*

(HAND-FINISHED, FINE GAUGE RIBBED)

# UNDERWEAR WEEK

*November 12th to 17th*

During this week, Monday, November 12th to Saturday, November 17th, “Mérode” and “Harvard Mills” (*hand-finished*) Fine Gauge Ribbed Underwear will be displayed in the best shops throughout the country.

Avoid those unpleasant chills and colds by preparing for the drop in temperature. You can be warm and comfortable and still retain clean-cut, tailored lines if you wear “Mérode” or “Harvard Mills” Underwear.

Each garment is cut by hand and the details of finishing are carefully executed; the fit is perfect and *permanent* because “Mérode” and “Harvard Mills” Underwear is also pre-shrunk and finished with Flatlock seams, giving only one thickness of fabric, and made

in Vests, Drawers, Tights and *Union Suits*.

Important, too, is the adaptation of the “Mérode” and “Harvard Mills” Underwear to the fashions of today. There are plenty of styles covering the entire body, but many which permit of the transparent sleeve and neck styles of dress.

Whether you wish to purchase now or not, you are sure to be interested in the display. The dealer in your town who carries either “Mérode” or “Harvard Mills” Underwear will be glad to extend to you every courtesy of Underwear Week.

*Should you need aid in finding your exact requirements, write to us.*

**WINSHIP, BOIT & CO. (Harvard Knitting Mill)**  
 1101-1113 Broadway, New York      Founded 1888      Wakefield, Mass.



# Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York



## Fashionable Furs

For Women and Misses

AT SPECIAL PRICES

Good furs are an investment  
Inferior furs are an extravagance

101—Real Fox Animal Scarf, (the new blueish gray Georgette color) trimmed with head, paws and tail. **75.00**

101—Real Fox Round Muff (the new blueish gray Georgette color) trimmed with head, tail and paws; silk wrist loop. **75.00**

103—Hudson Seal Coatee Cape, full ripple cape back graduating longer at centre; convertible roll collar, draped cape sleeves, novelty silk lined. **98.50**

103—Round Muff of Hudson Seal Fur (to match); tortoise shell wrist ring. **15.00**

105—Real Kolinsky Cape, with high-back collar lined with real Ermine, (can be worn buttoned close to neck), front tail trimmed; silk lined and veiled with chiffon. **195.00**

107—Real Beaver Fur Collarete, square back; deep shawl collar fastened with large beaver fur button. **79.50**

107—Round Muff of real Beaver (to match), with tortoise shell wrist ring. **29.50**

**Prompt Delivery Free**  
Anywhere in the  
United States

109—Real Skunk Animal Scarf, wide over shoulder with head and tail; shirred silk lining. **39.50**

109—Canteen Muff of real Skunk fur (to match), with tortoise shell wrist ring. **39.50**



# The Vogue of Community Plate

**T**HERE is not a woman anywhere but will feel the charm of the new ADAM design—classic in its simplicity, and with that touch of intimacy so grateful to live with.

A chest containing a complete outfit for the table can be bought at prices ranging from \$50 to \$300. Or in individual sets; for instance, teaspoons \$6.00 the dozen.

*At Your Service  
for  
50 Years*

**ONEIDA  
COMMUNITY,  
LTD.**

Also makers of other lines of silver plate at lower prices—each worthy to bear the Oneida Community name



A FEW  
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PLATE

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Duchess of Rutland  
Mrs. Honore Palmer  
Princess Troubetskoy  
Countess Cadogan  
Baroness Huard  
Countess Festetics  
Duchess of Caracciolo  
Mrs. Robert Jordan  
Mrs. Frederick Neilsen  
Mrs. James Viles  
Mrs. Alexander Morten  
Lady Sarah Wilson



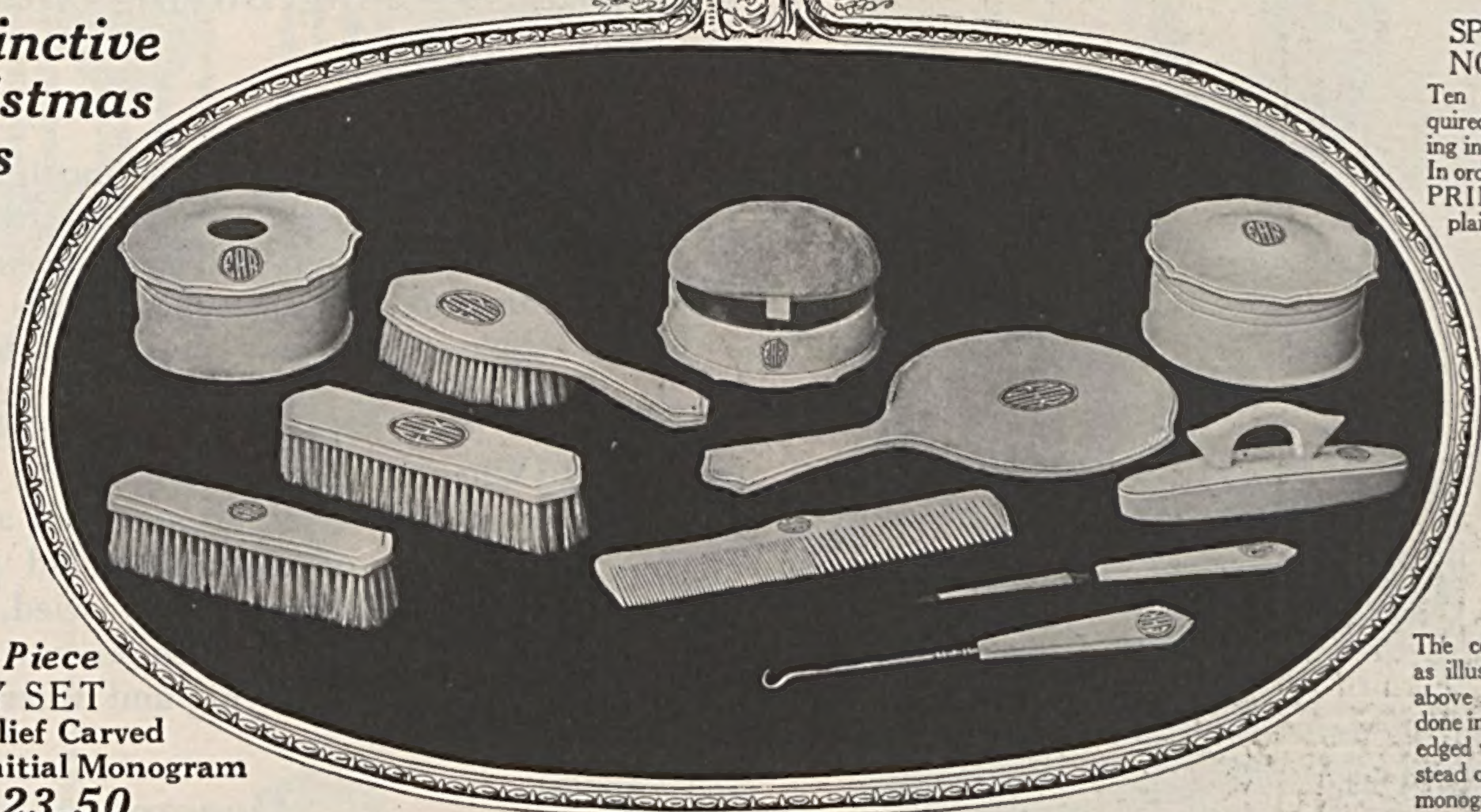
ADAM DESIGN



# BONWIT TELLER & CO.

*The Specialty Shop of Originations*  
FIFTH AVENUE AT 38<sup>TH</sup> STREET, NEW YORK

## Distinctive Christmas Gifts



**Eleven Piece  
IVORY SET**  
with Relief Carved  
Three Initial Monogram  
**23.50**

This eleven piece set (illustrated) consists of hair brush, cloth brush, hat brush, mirror, comb, puff box, hair receiver, nail polisher, button hook, nail file, combination jewel box and pin cushion. Cushion in pink, blue or old rose velvet. State whether coarse- & -fine or all coarse comb is wanted.

### SPECIAL NOTICE

Ten days is re-  
quired for engrav-  
ing initials.  
In ordering please  
PRINT initials  
plainly.



The complete set  
as illustrated with  
above monogram  
done in enamel and  
edged with gold in-  
stead of the carved  
monogram.

**21.50**

State color of  
enamel wanted

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### MARQUISE de SEVIGNE

*Introduced to and Controlled in America by Bonwit Teller & Co.*

The exquisite delicacy and refined bouquet of Marquise de Sevigné perfumes, the beautifying qualities of Marquise de Sevigné toilet preparations are accepted by women of taste and elegance in Paris and America. The use of these perfumes and toilet preparations is a token of distinction; their charm arises out of a subtle blending of delicate and pathetic elements.



*New requisites in Toilet Preparations will  
be added from time to time as they are pro-  
duced in the  
laboratories.*

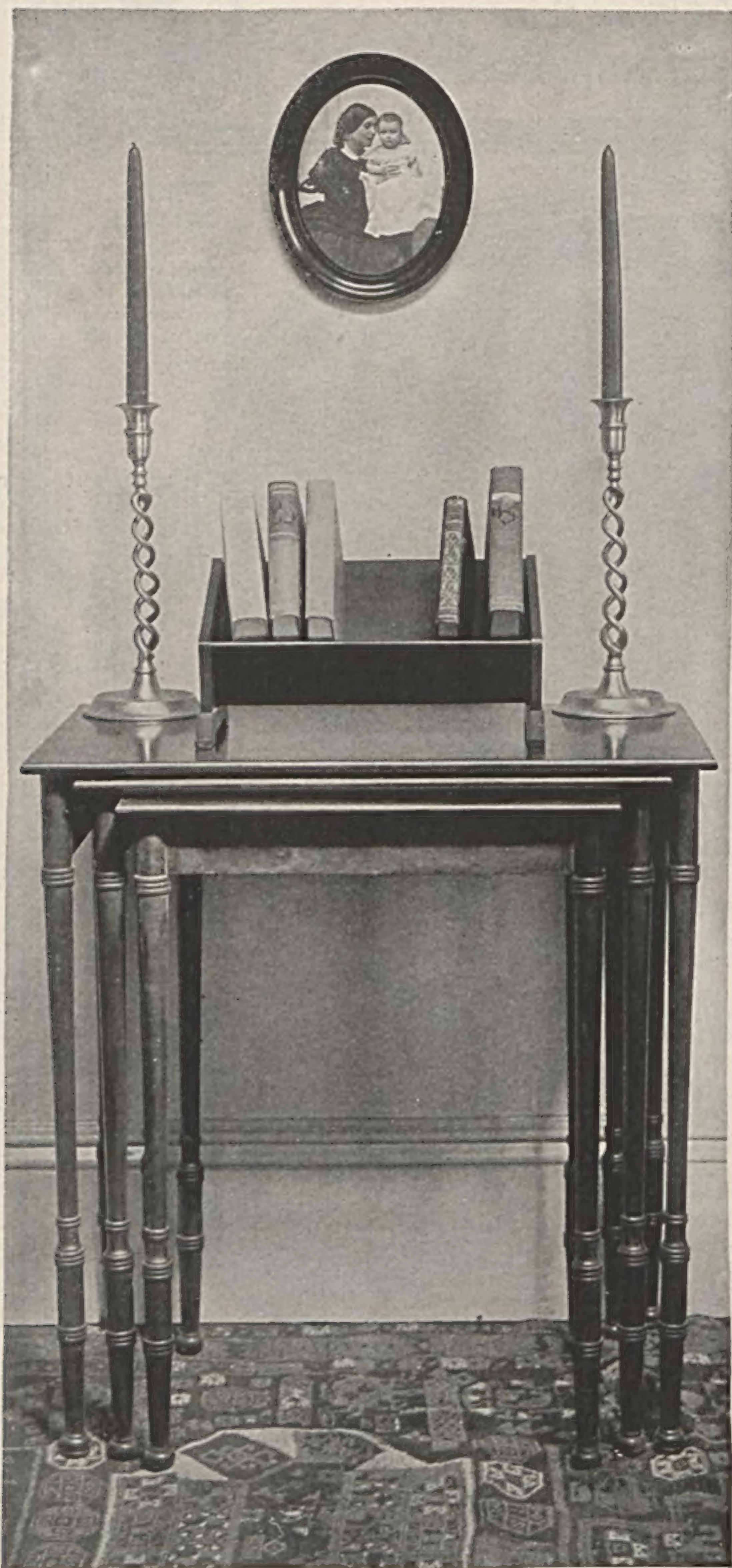
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|--|------|
| Marquise de Sevigné Toilet Water (six ounce bottle)  | 5.00 |
| Marquise de Sevigné Perfume (one ounce) 3.50 (two ounce)   | 6.00 |
| Marquise de Sevigné Sachet Powder  | 1.50 |
| Marquise de Sevigné Face Powder  | 1.50 |
| (In Blanch, Rose No. 1, Rose No. 2, Rachel No. 1,<br>Rachel No. 2, Naturelle, Mauve and Mouresque) |      |
| Marquise de Sevigné Bath Salts   | 2.50 |
| Colored in pink, green and yellow with ribbon to match.  |      |

*Marquise de Sevigné Perfumes  
and Toilet Preparations are pre-  
sented in Flacons de Luxe and Ar-  
tistic Kashmir Packs, satin lined*





# Does Your House Hang Up Its Stocking?



House & Garden isn't just a magazine lying on your table, a book of pretty words and lovely pictures. It's a live, thinking, advising, buying entity down in New York.

Its offices are on Forty-fourth Street, just opposite Sherry's, just off Fifth Avenue—wonderful, colorful Fifth Avenue—where the motors slide by like beads on an endless string, and the shops bloom like orchids in giant troughs of stone.

When you subscribe to House & Garden, you get the magazine. You also get the privilege of consulting and purchasing through an alert, unwearied, and well-informed friend who knows what New Yorkers are buying and where they are buying it.

## December HOUSE & GARDEN

The Christmas House Number

contains nine pages of Christmas gifts for the house, selected from thousands of things shown by the very best of the metropolitan shops.

*Wouldn't your house just love this nest of mahogany-finished walnut tables? Or the little mahogany trough for your favorite books? Or the candlesticks? They are in December House & Garden: tables, \$15; book trough, \$5; candlesticks, \$8.*

And not only from the metropolitan shops you know, but from places you couldn't find if you tried—the specialty shops where skilled fingers make original, unreproducible novelties; the queer, dark, low-raftered foreign places, that dragnet Europe for their quaint wares.

House & Garden has been shopping since midsummer. The nine pages of house gifts—like the corresponding pages in every issue—are the result of a dozen siftings. For novelty. For beauty. For sterling value. For due correspondence with the best mode of today.

House & Garden, 19 West 44th Street, New York City

Send me the five numbers of House and Garden, beginning with the December issue. It is understood that if this order reaches you promptly, you will send a copy of the November issue, making six numbers in all.

November—House Planning	February—House Building
December—Christmas House	March—Spring Garden
January—Furniture	April—Interior Decorating

I enclose \$1 herewith. (OR) I will remit \$1 on receipt of bill. (Foreign, \$1.50; Canadian, \$1.25.)

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Street.....City.....State.....

V. 11-15-'17

*Special Offer—Five Issues for \$1  
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If you want to settle your shopping problems earlier than ever before, you will take advantage of our special offer of five issues of House & Garden for \$1—six if you mail the coupon now. Send no money unless you wish—just mail the coupon today.



# CHRISTMAS SUGGESTIONS



Solid Mahogany Gate-Leg Table with drawer, \$13.50



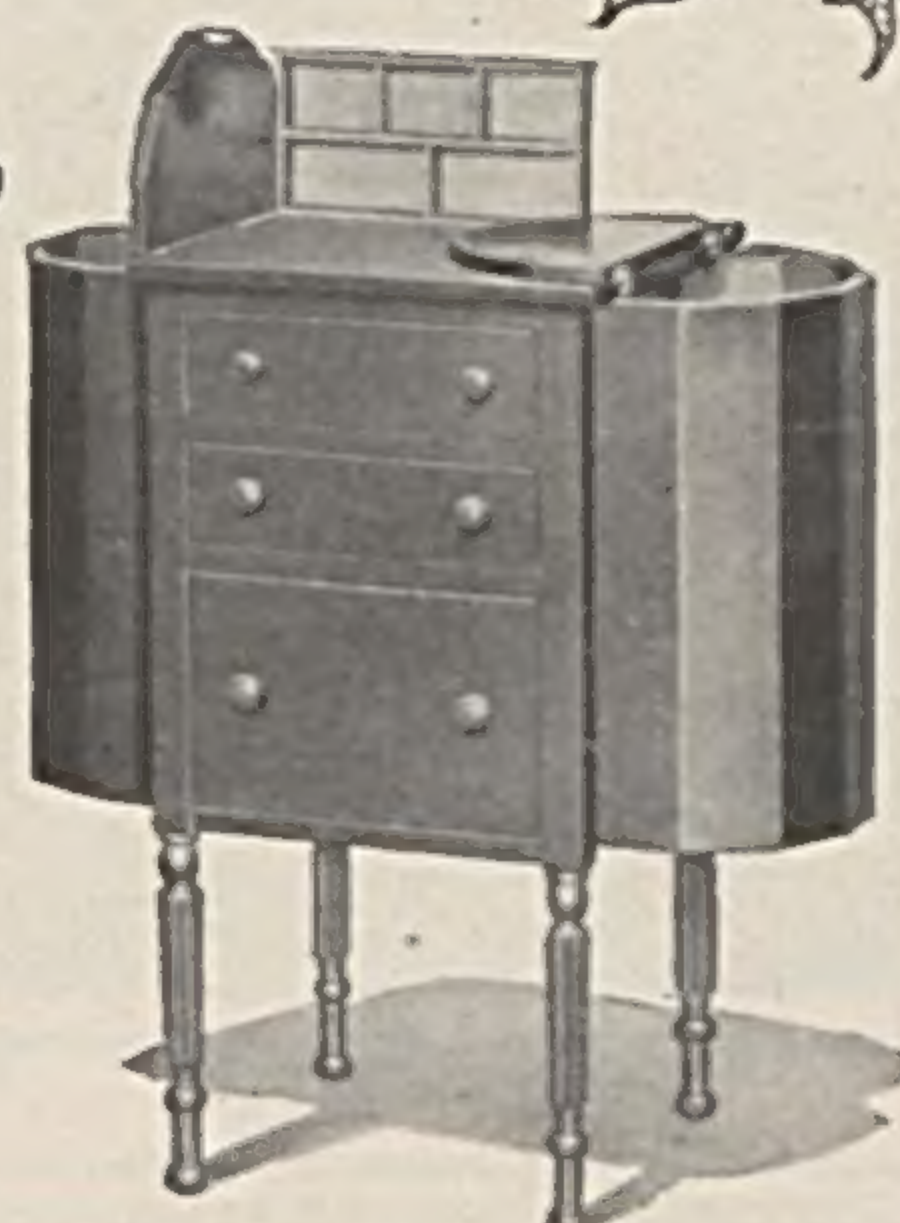
Solid Mahogany Nest of Tables, \$15.00



Solid Mahogany Smoker Stand, \$3.50



Solid Mahogany Tea Wagon, \$15.00



"Martha Washington" Work Table in Solid Mahogany, \$10.75



Adjustable Metal Bridge Lamp in Verde Antique, Statuary Bronze or Brass and Black, \$7.50.



Solid Mahogany Smoker Stand, \$3.75



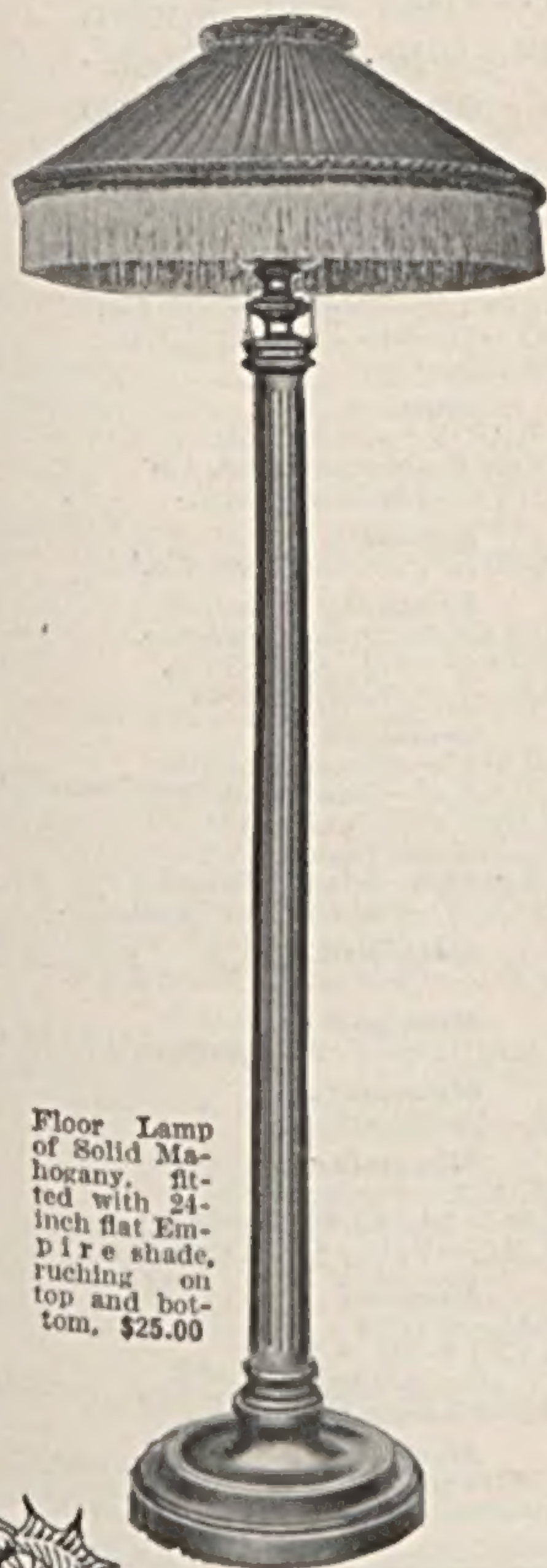
Smoker Cabinet with metal-lined humidor, \$7.50



Knitting Stand with drawer; dull Mahogany finish, \$6.00



Solid Mahogany Smoker Stand, \$4.75



Floor Lamp of Solid Mahogany, fitted with 24-inch flat Empire shade, ruching on top and bottom, \$25.00



Solid Mahogany Desk Clock, eight-day movement; porcelain dial and beveled glass, \$3.50



"Perfect" Nut Bowl, finished in Mahogany with heavily nickel-plated nut cracker, \$2.50



Solid Mahogany Mantel Clock, beveled glass doors at front and back; eight-day movement; half-hour strike, \$19.50



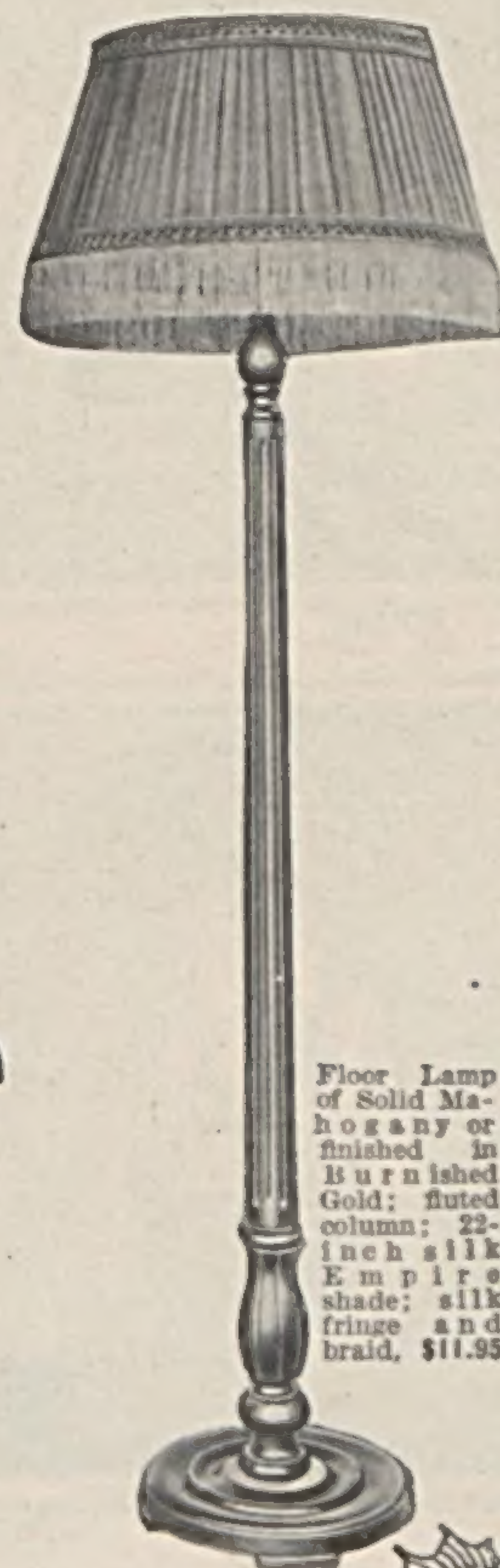
Solid Mahogany Table Lamp, 23 inches high; two lights; 18-inch silk shade, \$7.95



Hanging Banjo Clock in Solid Mahogany; eight-day movement, \$6.50



Book Consoles "The National Emblem"; Solid Mahogany base; eagle in Burnished Gold or Solid Mahogany; coat of arms in red, white and blue, \$12.50



Floor Lamp of Solid Mahogany or finished in Burnished Gold; fluted column; 23-inch silk Empire shade; silk fringe and braid, \$11.95

## James McCreery & Co.

5th Avenue

New York

34th Street





Yvette

Yvette  
Delicately embroidered voile is trimmed on the smart pointed collar with Venise effect and valenciennes lace—\$2.00



Margot

Margot  
Plain voile trimmed with effective embroidered voile jabot shawl collar with Venise effect lace edging—\$2.00



Celeste

Celeste  
An effective Venise type of insertion edges the collar and reverses and trims sheer voile—\$2.00



Antoinette

Antoinette  
Crossbarred tucks decorate fine embroidered and lace trimmed voile—\$2.00

Gifts  
that ring  
o' the true  
Christmas  
Spirit —  
they're  
gifts of  
service



Jacqueline

Jacqueline  
Fineness and simplicity expressed in delicately tucked voile with a pretty valenciennes lace edged collar, cuffs and frill—\$2.00

# The Gift for Every Giver

AVAILABLE TO ALL  
ESTEEMED BY ALL

Thoughtfully prepared in readiness  
for your giving — each model in  
a Yule Tide Holiday box

THE DELIGHTFUL MODELS shown on these two pages may be purchased at any of the well known stores listed below. Each blouse is packed in a Yule-tide gift box, all ready for Christmas giving. Price, \$2.00

**Alabama**  
BIRMINGHAM—Louis Saks Clothing Co.  
MOBILE—Pearsons Millinery Co.

**Arizona**  
PHOENIX—Chas. Korrick & Bros.

**Arkansas**  
FORT SMITH—Boston Store Dry Goods Co.  
HELENA—Ware & Solomon  
LITTLE ROCK—M. M. Cohn Co.  
PINE BLUFF—Schober-Martin Co.  
TEXARKANA—O'Dwyer & Ahern

**California**  
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FRESNO—Wonder C. & S. House  
LOS ANGELES—Farris-Walker  
OAKLAND—S. S. Kahn & Co.  
SAN DIEGO—Holzwasser  
SAN JOSE—Prussia & Co.  
SAN FRANCISCO—The Emporium  
SACRAMENTO—The Economy Dept. Store  
STOCKTON—The Wonder, Inc.

**Colorado**  
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DENVER—The Newstetter Co.

**Connecticut**  
BRIDGEPORT—The Holland Dry Goods Co.

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ALBANY—R. L. Jones  
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**Illinois**  
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CHICAGO—The Fair  
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ROCKFORD—Chas. V. Weise Co.  
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KOKOMO—The Modern C. & S. Co.  
MARION—The Paris

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*Gifts  
that linger  
in memory  
for their  
charm  
of use  
and beauty*

Paulette

A double pointed voile collar is edged with valenciennes lace and falls over a tucked voile front—\$2.00



Helene

Allover embroidered and tucked voile is edged with a Venise type of lace—\$2.00



Clarisse

Fine voile trimmed with Venise effect medallions and hemstitching on the new two in one collar and jabot—\$2.00



Elise

Finely tucked voile with beautifully embroidered jabot collar edged with lace—\$2.00



Joan

Sheer voile is embroidered with dots which trim the shawl collar and tucked front—\$2.00

# a Wonder Blouse \$2.00

OF EXQUISITELY DAINTY VOILE

*Ten fetching modes of the hour  
presented herewith for your  
convenient choosing*

IF IMPOSSIBLE to secure Wonder Blouses in your town, simply remit the necessary amount direct to us, stating models and sizes desired, and we will see that you are supplied.

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# OUT-OF-DOOR APPAREL

*Strictly in keeping with the Spirit of the Times*

Emphasizing the rare combination of individuality and practicability which distinguish Stevens' garments for Women and Misses as "THE STYLES OF THE HOUR."



No. 1

## "ARMY COAT"

**No. 1**—Made in fine quality Tan Army Coating—cut on military mannish lines, with belt—inverted plaits—high or low collar effect and pockets. Half lined fine quality Peau de Cygne. Price \$39.50  
Sizes 14 to 44.

## "NAVY LEAGUE SUIT"

**No. 3**—This model is Typical of the requirements of the American Women today. A very distinctive Suit—cut on masculine lines showing Army Collar, plaited coat effect, pockets, and belt of black Leather. Skirt very Smart—made on straight lines, two pockets and gathered back. Made in fine quality Navy or Brown Silvertone—coat heavily interlined if so desired.  
Price . . . . . \$50.00  
Sizes 14 to 44.



No. 2

No. 3



No. 4

## "TRENCH COAT"

**No. 2**—A splendid practical model—built for serviceability and comfort. It is fashioned of Men's Heavy Pom Pom Overcoating. Has buckled belt and attractive pockets—Sleeves and body lined. May be had in Brown and Oxford Mixtures.  
Price . . . . . \$39.50  
Sizes 14 to 44.

## "ST. NICHOLAS" SKATING SUIT

(Bulloz Latest Origination)

**No. 4**—"Distinctively Russian" designed in fine quality Duvet de Laine—Showing new Slip on Coat—featuring novel pockets, buttoning front effect, belt, fur collar and cuffs. Straight skirt—showing two box plaits front and back. Choice of Navy, Brown, Green and Taupe. Choice of Australian Opossum or Hudson Seal Collar and Cuffs. Price . . . . . \$65.00  
Sizes 14 to 42.

*Expert Shoppers give all Mail Orders personal attention.*

*Orders received by mail are forwarded post prepaid.*

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BUILDING

CHAS. A. STEVENS & BROS.

CHICAGO  
ILLINOIS



# *Furs of Superior Quality*

Exclusive in Design



## **C. G. Gunther's Sons**

391 Fifth Avenue

New York





# REDFERN

3 East 48<sup>th</sup> St.  
New York

Caterina  
Cornaro



After Titian  
Uffizi Gallery

## Special Editorial

By Elizabeth Arden

**C**ATERINA CORNARO, whose portrait by Titian now hangs in the Uffizi Gallery in Florence, was the most renowned beauty of the Middle Ages. Born at Venice, she later became Queen of the Island of Cyprus.

During these times, she and her court of luxury-loving women amused themselves with their glass alembics, distilling essences for their pomades. Intense was their rivalry in the invention of new complexion pastes made with oils, powdered flowers, herbs and juices. Some of their formulas have survived the passing of four centuries.

Venice was to all Europe what Paris has since been to the world. Then it was that the fabulously wealthy Merchants of Venice, eager to serve the court of Caterina Cornaro and the Venetian beauty-seekers of those times, traded their productions for the extracts, oils, colors and essences of the old Far East.

And now, in this splendid Present, we are still seeking the most potent means to attain and preserve beauty. For, to be beautiful greatly helps in the day's work; to be beautiful helps any woman to win any fight. The up-to-date, progressive American woman proves her awareness of these facts by the care she gives her skin. These troublous times, so trying to the souls and minds of all, have brought new responsibilities and anxieties to our splendid womanhood, all these affecting in different degrees her facial expression. While the average countenance is serious and uplifted, I regret to see that many faces show very noticeable lines and wrinkles, due to a lack of attention,—a condition easily to be changed if woman so wills it.

While mentally and physically so alert, the woman of these times must also be unusually vigilant, so that the cares she has assumed do not perpetuate themselves upon her face. Among her real duties, one of the greatest is to preserve the beauty bestowed by Nature, or to create it where it is lacking. I can teach you how to keep fresh and unfading the elusive charms of youth.

I realize that the woman of today knows something of almost everything, but many lack the understanding of their skin necessities, thus losing the opportunity of appearing young while in reality they may be past their prime; then also, the younger woman's ignorance in these important requirements may cause her to appear older than her years; I can assure them all that these dangers may be avoided with a little care and at small expense.

As the stress of the present day causes many a woman to overlook that most important daily duty,—the care of her skin, I warn her that such neglect will later cause many a bitter regret, and I am moved to remind her that her happiness in the possession of radiantly healthy skin and contour lies in her own hands. The wisdom of beauty and the power of beauty are never underestimated by the wise woman.

As addenda to the above editorial comments, Elizabeth Arden offers ways, means and advice to those who seek beauty. With the supreme authority of wisdom and knowledge gained through vast experience, she gives her sympathetic guidance either by letter or personal interview. Through these you will quickly realize her scientific skill and understanding of your individual needs, and learn how to care for yourself in your home. She says:—"New York women are celebrated the world over for their wonderful freshness, youthfulness and charm of appearance; and it is a fact that a very large number of these are my regular clients,—women in exclusive social coteries and clubs, famous singers and actresses noted for their beauty, to which in some degree I have contributed."

They make frequent visits to the wonderful SALON D'ORO, far-famed for its Venetian uniqueness and Arden elegance, where one is enabled to arrest the waning of beauty, to regain lost facial charms, or to produce some beauty where it did not before exist; all this at a minimum of effort, time and expense.

Information of superlative value is to be found in the new edition of "The Quest of the Beautiful." Write for it.

### ELIZABETH ARDEN

SALON D'ORO, 673 FIFTH AVE., NEW YORK  
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BOSTON, MASS., 192 BOYLSTON STREET  
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# Winter Coats

*That Portray the Smartest  
Phases of the Mode—*



*Women's Coat of Velour Cloth*, in a smartly practical model with the new deep collar of Seal Nutria fur. In brown, dark green, taupe, beetroot, or black; warmly interlined and peau de cygne lined . . . . . \$45.00

*Women's Coat of Velour Cloth*, in a model on extremely clever lines. Muffler collar and deep bands at sides are of dyed Australian Opossum fur. In brown, rose taupe, dark plum, navy or black; warmly interlined and peau de cygne lined . . . . . \$65.00

*Women's Coat of Chiffon Velvet*, in a distinctive model, for street, afternoon or evening wear; deep collar and cuffs are of Taupe Wolf, and the girdle of corded ornaments. In taupe, brown, amethyst, sapphire or black; richly lined . . . . . \$115.00

**Lord & Taylor**

38th Street

FIFTH AVENUE

39th Street



## Vogue Will Help You Buy Your Christmas Gifts

Long before you began to think of Christmas, Vogue was busy for you in the shops, selecting those things which it will suggest as Christmas gifts in its last two issues of the year. Even in this Vogue which you are now reading there are many things that will make excellent gifts. In the next two numbers, however, Vogue's Christmas season will reach its climax.

If in the past you have used Vogue in the Christmas season, you already know how helpful these two forthcoming numbers will be; if you have not you will be amazed to learn how simple and easy Christmas shopping can be made through the help of Vogue.

### *Gifts Number*

DECEMBER 1ST

Vogue's own solution of the Christmas gift problem. A handbook of the holiday shops, showing gifts for every taste and every pocketbook, with a convenient index. Vogue's famous offer to do your Christmas shopping is fully explained in this number. With the Gifts Number at your right hand you can do all your holiday purchasing without stirring from your writing table.

### *Holiday Number*

DECEMBER 15TH

All the frivolities and festivities of Christmas, including last-minute gifts and holiday novelties of every kind from the best shops. Sidelights on the metropolitan social, dramatic and musical seasons. Vogue's Christmas index of gifts also appears in this number and is even more useful at the last moment when there may still be gifts to buy.

*These are the two great Christmas Numbers of*

# VOGUE

for which you should place your orders in advance  
with your newsdealer if you are not a  
regular by mail subscriber



# New Negligees and Petticoats



A—Sacque of crepe de chine with cream silk lace. Graceful collar and flowing sleeves. Crochet ornaments. Pink, light blue, lavender, white. \$4.74

Petticoat of washable satin with a deep flounce of chiffon and lace over a net underlay. Daintily trimmed with rosebuds. In white, and flesh. \$4.69

B—Negligee of novelty crepe cloth with shawl collar and cuffs of white voile. Ribbon shirring at waistline and pockets. Pink, light blue, rose, Copenhagen, lavender, wistaria. \$2.89

C—Negligee of crepe de chine with deep collar and ruffled sleeves of Georgette, picot edged. Ball trimmings. Pink, light blue, rose, Copenhagen, lavender. \$9.74

Petticoat of washable satin; deep flounce with cluster of shirring. The scalloped edge is finished with a ruffle. White or flesh. \$3.74

D—Albatross negligee, prettily hand embroidered. Slip-through sash. Pink, light blue, rose, Copenhagen, lavender, wistaria, navy and black. \$4.74

E—A negligee of crepe de chine with a lace coatee that has a chiffon edge. Satin ribbon bodice; rosebuds. Pink, light blue, rose, Copenhagen, lavender. \$8.74

F—A charming negligee of chiffon with ruffles of cream silk lace. Moire ribbon in contrasting or self color. Rosebud trimmed and finished with an ornament and ribbon streamers. Pink, light blue, lavender. \$19.74

G—Sacque of albatross with scalloped edges and embroidery. Finished with satin bow. Pink, light blue, rose, Copenhagen, lavender. \$2.49

Petticoat of washable satin with a flounce that alternates lace insertions and clusters of tucks. Lace edge. Flesh or white. \$3.74

*R. H. Macy & Co.*

HERALD SQUARE

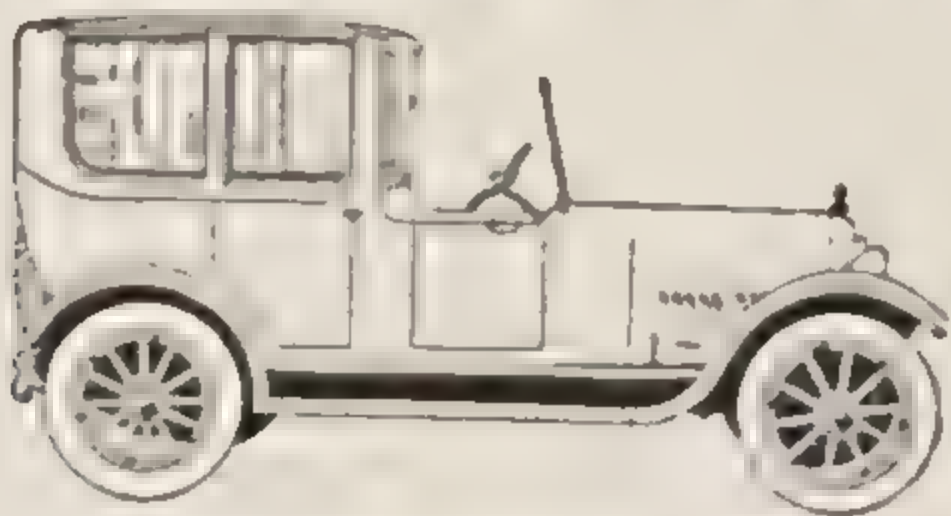
NEW YORK



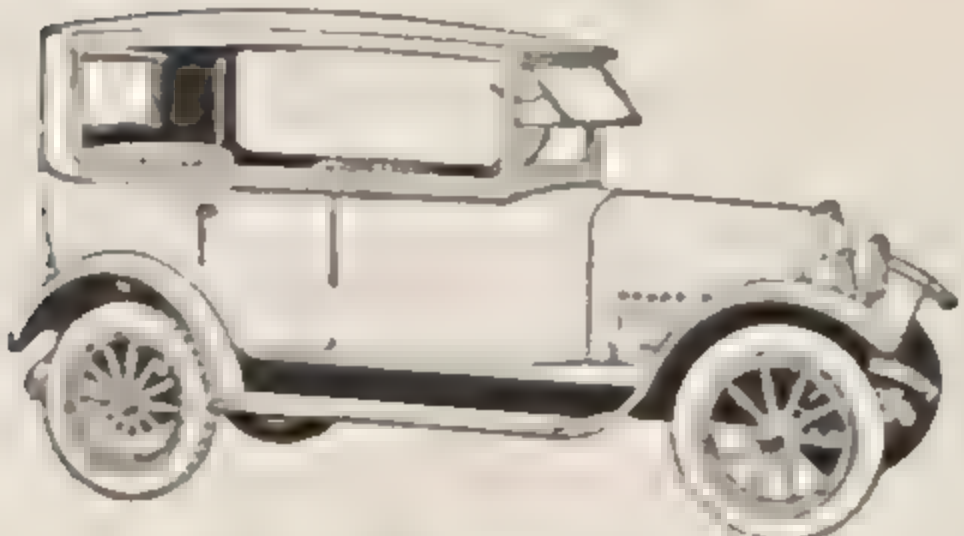


# Announcing the New Velie Coupe

*Withhold your admiration if you can*



The Velie Town Car, \$2400



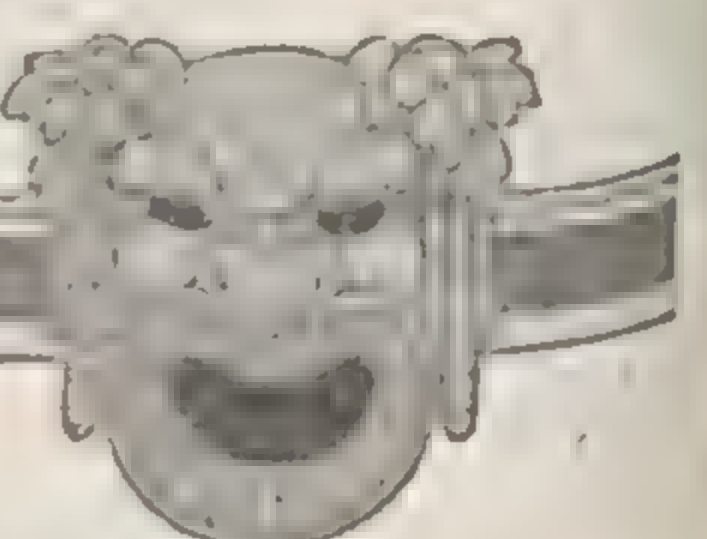
The Velie Sedan, \$1835

It is like the favorite, most restful room in your house. Yet it takes you wherever you wish to go in equal comfort. Day or evening, summer or winter—closed against rain or cold, or open to the warmth and sunshine, whatever the occasion, it is your faithful servitor. Its beauty and richness are the true outward indication of wonderful yet unobtrusive mechanism.

Eight other Velie body styles include five and seven-passenger touring, two and four-passenger roadsters, sedan, cabriolet, town car and sport model.

Prices from \$1265 to \$2400. Deliveries now. Details at your request.

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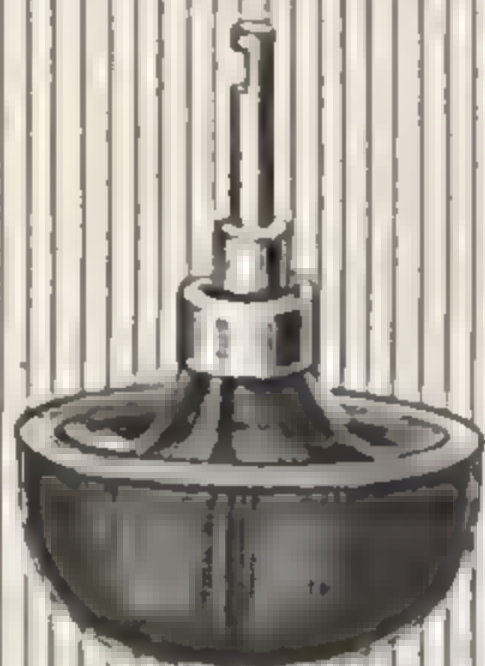
## Give Yourself a Real Treat

Learn what this new "Faucet Motor" can do for you



### Rotary Tooth Brush

One motor, tooth brush, brush shield, tooth polisher and brush rack, \$5.00. Separate brushes or shields, 25c each; tooth polishers, 15c each.



### Rotary Massage

Especially adaptable in applying cold cream, etc. For men after shaving. With Motor, \$5.00. Without Motor, 50c.



### Rotary Bath Sponge

The delightful sensation produced by the velvety touch of this rotary bath sponge cannot be realized by any other method known. Motor with sponge, \$5.00. Without Motor, \$1.00.

**T**HE simple, little motor featured in center picture is the wonder of new inventions. It is brimful of delights and comforts for everyone in the home. It is so handy, once used, you can't imagine yourself without one.

The motor is reversible (runs right or left), is attachable to any size or shape faucet and operates the various accessories shown below by simply attaching each to end of spiral shaft as desired. Width of motor 2 3/4", depth 5", length of shaft 33". Patented June, 1917. All metal parts beautifully nickel plated.

To keep your nails in perfect condition with the rotary nail file, brush and chamois requires no effort and but little time. With the jewelry cleaner and buffer, you can have your jewelry and silverware always looking like "new," etc.



### Vibratory Massage

The vibrator with its four applicators and motor, \$3.50. Vibrator and applicators without motor, \$3.50.



### Jewelry and Silverware Accessories

Two cleaning brushes, one soft and one hard, and buffer. Motor, two brushes and buffer, \$5.00. Brushes, 35c each. Buffers, 25c each.

### Order a Faucet Motor

With any combination of accessories desired.

Catalogue of all accessories on request.

Ten Days Free Trial

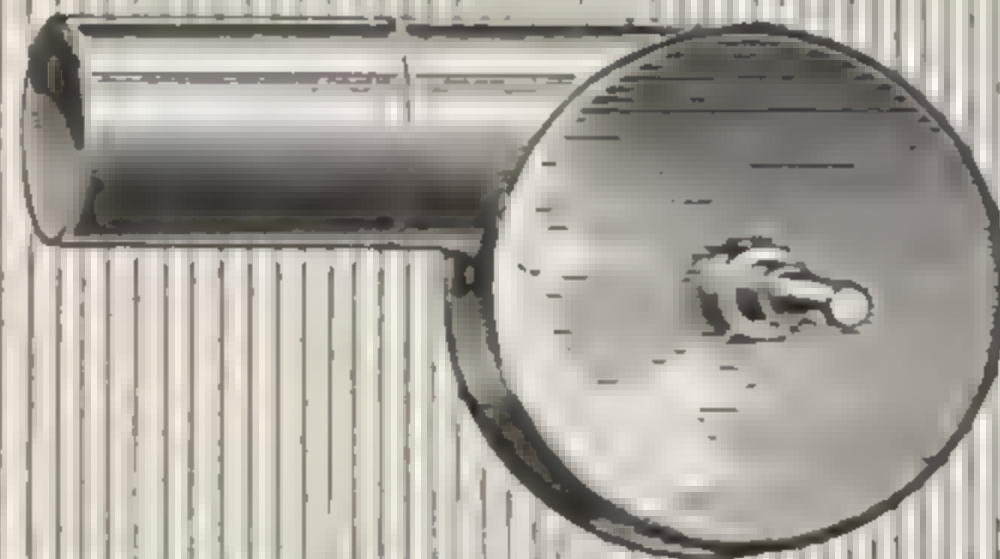
NATIONAL WATER MOTORS CORPORATION

220 Fifth Avenue, New York



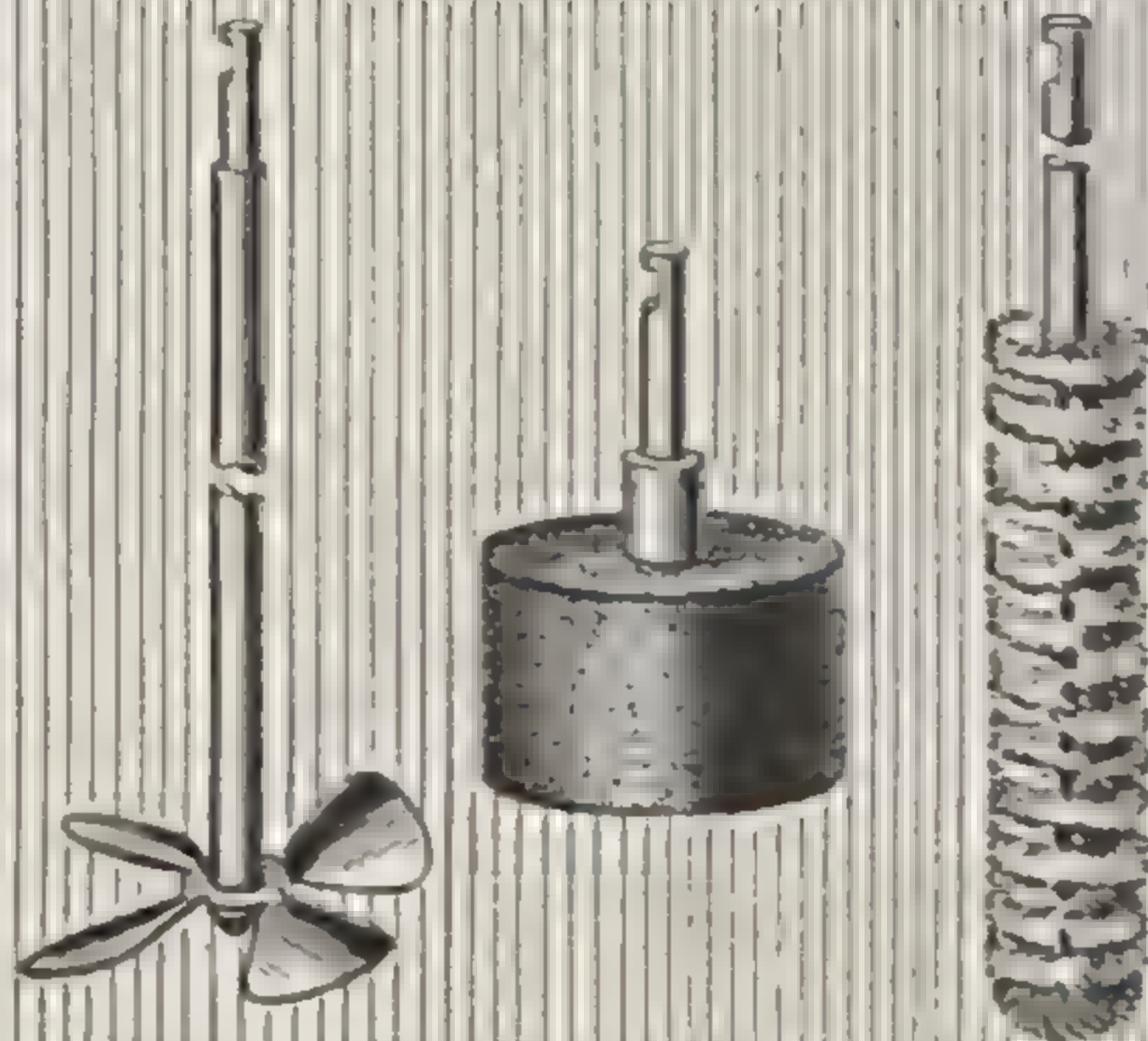
### Manicure Accessories

Rotary nail file, rouge brush and finest quality chamois buffer. Motor with File, Brush, Buffer, \$5.00. Separate Files 35c, Brushes 25c, Buffers 35c ea.



### Hairdrying Fan

For the woman who desires to shampoo her hair at home, where sanitation is most important. Fan with Motor \$9.50, without Motor \$5.00.



### Pantry Accessories

Knife sharpener, egg beater, bottle washer, complete with motor, \$5.00. Separate, 35c, 35c, 35c, respectively.

### Rotary Tooth Brush

**A**T the top is portrayed the new rotary method of thoroughly cleansing the teeth—the process tested and approved by prominent dentists.

This spiral tufted brush cleans in between the teeth, also reaches the wisdom teeth and molars as effectively as those in front. The upper teeth are brushed downward and lower upward, away from the gums, thus removing all food and bacterial masses from their surfaces to an extent impossible with the old fashioned hand brush.

You can't imagine the feeling of cleanliness afforded, nor how spotlessly white your teeth become by using the rotary brush. Ask your dentist.

### Vibrator and Applicators

The luxurious sensations of comfort; the beneficial effects to health and beauty derived from using vibratory massage cannot be described.

It keeps the face, neck, arms and body glowing with health—aids in rebuilding muscular tissue, filling up unsightly hollows and charges the nerves with animation and life.

For tired, aching feet after walking or dancing, to relieve fatigue, to soothe the face and head, as massage after shaving, this device affords incalculable comfort.

It is more efficient than many complicated electric machines sold at \$30 to \$50 and its lasting qualities are far superior.





*The question with every woman this winter is not "Shall it be satin?" That is a foregone conclusion. It is all a question of, what color? what style? above all, what satin? Mrs. Vernon Castle's perfect little frock of "Satin Patria" is the absolute answer.*

**MRS. VERNON CASTLE** says, "First the perfect material, in precisely the color I covet, then the inspiration for the style and every detail of my gown invariably comes to me."

Mrs. Castle chose Corticelli "Satin Patria" for this dress. It is her favorite of all the Corticelli Dress Silks. "It is so soft and lustrous," she says. "The lights and shades so exquisite."

"Satin Patria" is a beautiful quality. See it for yourself, and you will understand why it makes up so wonderfully, and wears so well—keeps its beauty and its rich luster. It comes in twenty-eight beautiful shades for day and evening wear. For this gown Mrs. Vernon Castle chose a deep shade of blue.

Your own store will show you Corticelli Dress Silks. If it has not a complete exhibition of the newest colors and favorite weaves, please write us.

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New yarn book No. 6, just out, new sweaters, sport vests, etc., 15c. Send for it.

# CORTICELLI DRESS SILKS



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AT ALL NEWSSTANDS





New York

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New York

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Fifty-fifth year opens  
October 5th, 1917



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**Elective Advanced Courses** in English, French Language, daily conversation with resident native teachers. History of Art, Gymnasium, Interpretive Dancing, and one of the following Special Courses:

Plano and Singing Dramatic Art  
Interior Decoration Drawing and Paint-  
Domestic Science ing  
Secretarial Courses

All of the special courses are under the supervision of the best known specialists in New York City. The head of the Music Department is Mr. Charles Lee Tracy, the successful certificated Leschetizky exponent.

"Ich bestätige hiermit, dass ich Herrn Charles Tracy aus Amerika, welcher während zwei Saisons bei mir mit gutem Erfolg seine Studien im Clavierspiel gemacht hat, für vollkommen geeignet halte, als Lehrer in bester und gediegener Weise wirken zu können."

*Therese Leschetizky*

Terms for boarding pupils, \$1550—No Extras

For catalogue, address

MISS MABEL L. FOSTER, Principal  
MISS LYDIA D. DAY, Prin. Emeritus

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IN WRITING FOR ADVICE from the School Directory of Vogue, please be sure to state just how expensive a school you can afford, what part of the country you would prefer the school to be in, and what your plans are for your child's future education. Which preparatory school we recommend depends largely on your replies to these questions.

VOGUE SCHOOL SERVICE  
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The School

Central Park



# VOGUE'S SCHOOL DIRECTORY

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in business is shown in the increasing number of institutions listed in each issue of the Vogue School Directory. Scarcely an issue goes to press that does not contain the notice of some new school wherein women are being trained in a specialized field.

For instance, in a recent issue of Vogue, training was offered in the following varied occupations:

Horticulture	Fine Art
Architecture	Applied Art
Landscape Gardening	Dramatic Art
Secretarial Work	Languages
Dressmaking	Costume Design
Domestic Science	Millinery
Musical Art	Illustration

And this is only a part of the list.

The field of woman's work is growing and widening splendidly and logically, through the development of reliable and competent schools of instruction.

There is no better list of special schools than that compiled by the Director of the Vogue School Service. A letter to him will direct you to any school, or any kind of special instruction which interests you.

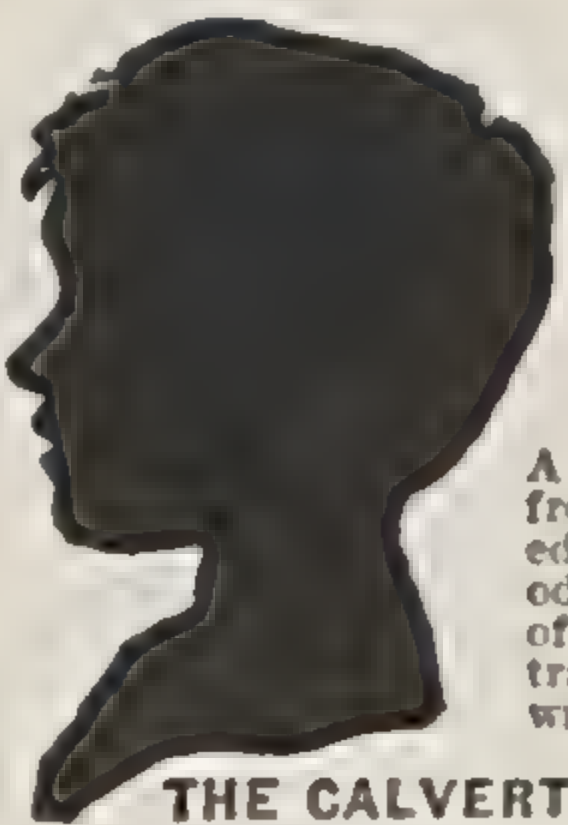
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19 West 44th Street, New York City

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## BOYS'

## New York

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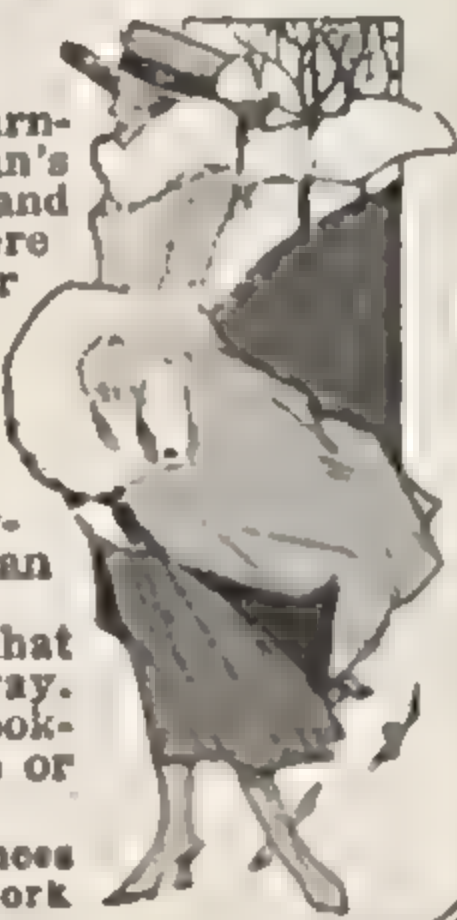
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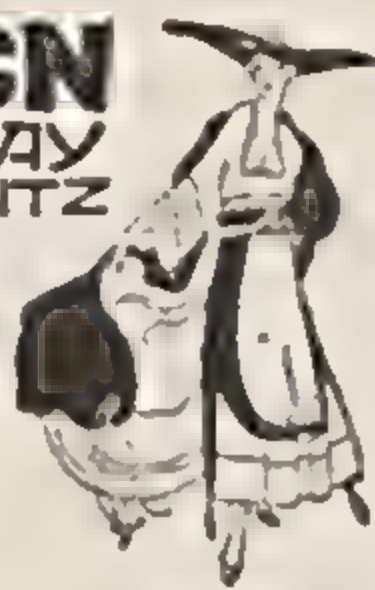
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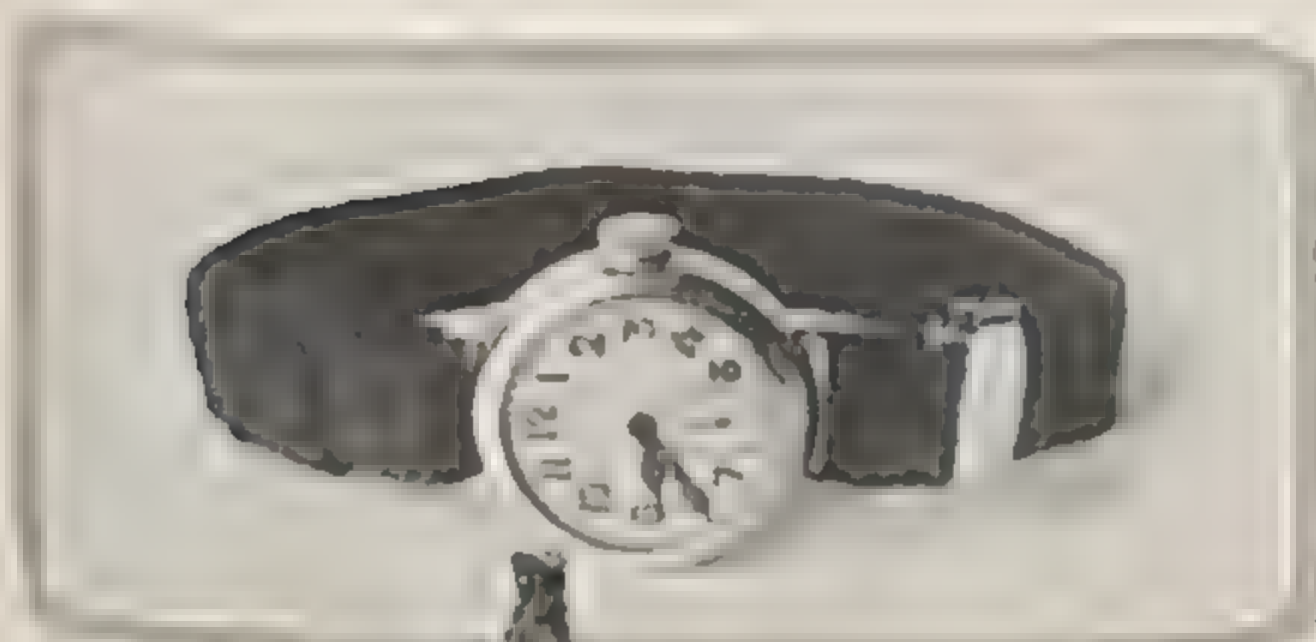
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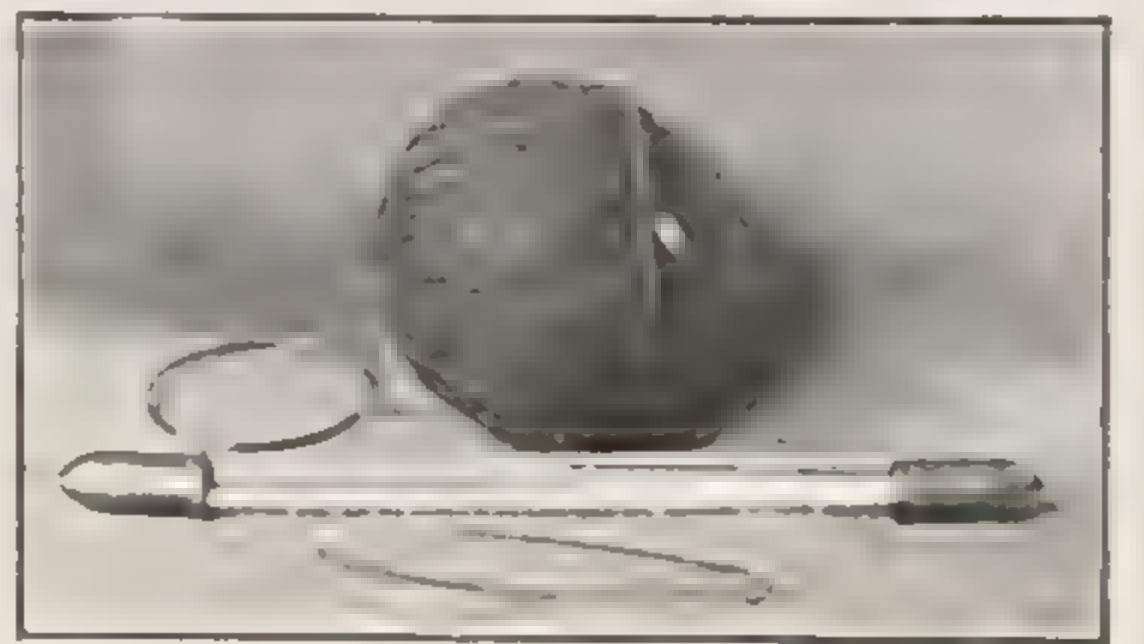
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**AN IDEAL XMAS GIFT** for the boys in camp or abroad. High Grade Pencils with any name embossed in gold. Also appropriate for children or any member of the family.

**SIX IN XMAS Box** for 60c; 12, \$1.00; 25, \$1.75; 50, \$3.25. Order now. Write name plainly. Shipments via Parcel Post within two days. Godfrey, 44 West 46th Street, New York City.



With its growing popularity, knitting demands accessories. Here is a set of three pieces consisting of yarn bangle, stitch pin and needle holders, all of nickle. Price \$1.25. Vogue will buy this for you or tell you where it may be bought.

## Unusual Gifts—Cont.

**USEFUL CHRISTMAS GIFTS**  
Help win the War by protecting the Wren. Box \$1.50 Hanging Sun Dial, \$12.50. The Bird Box, West Chester, Pa.

**CHRISTMAS PORTFOLIO** of original gifts on request. Soldiers' amusement boxes, containing pocket checkers, puzzles, etc. \$2 to \$10. Decorated knitting needles and protectors; knitting bags.

**CLOCK BUILDER** makes fun in learning to tell time. Boys' Chemical Magic; Red Cross Outfit; Sally Smock, an American Katy Kruse. Bleasby Shop of Gifts, 9 East Adams Ave., Detroit, Mich.

**MISS STEVENSON'S SHOP** actually has original ideas and unusual things. Most attractive bags in New York. 18 East 46th Street, N. Y. Hyannis, Mass. Watch Hill, R. I.

**VENETIAN GLASS TABLE DECORATION**. Bowl, 14 in., with 6 bud vases, pink or green, \$10.00. Another bowl, 10 in., 4 vases, \$5.00. C. J. Dierckx, 34 West 36th Street New York City.

**O. CHARLES MEYER, QUAIN FURNITURE**, etc. 39 West 8th Street. Tel. Stuyvesant 150. Useful gifts, \$1.50 to \$5.00 or more. Just the Shop for Spugs. Send \$5.00 for assortment.

**STERLING**, gold lined, DORINE, removable chain, lambs wool puff, mirror, Genuine butterflies in brilliant colors under glass on cover, \$3.50. Rose Whitney Smith, Lexington, Mass.

**GIVE BITS OF SUMMER** as a unique gift. Goat-skin cardcases in rich assorted colors. Silk-lined. Brilliant butterflies and grasses under cover, \$4 each. Rose Whitney Smith, Lexington, Mass.

**MIRRORS**—Made by Master Craftsmen. Write for Period and Gift Mirror Catalogue. Makers of the "Furst Line"—"Second to none." Furst Bros. & Co., Baltimore, Md.

**SWEATER HOLDERS**. Hand painted wooden painted sweater holder in attractive box. \$1.25 each. Other gifts. Lawson Studio, 110 Tremont Street, Boston, Mass.

**HAND DECORATED YARD STICK** with silk tassels to match. Colors pink, blue, orange & purple. Very useful & attractive. Price, \$1 each. Lawson Studio, 110 Tremont St., Boston.

**PENELOPE POSTERS**—Return-stamps for letters, pkgs. & shopping purposes. Your name & ad. on each. Roll of 1000 in attractive container, \$2. Good profit for Gift Shops. Penelope Post, Brookline, Mass.

**PATTY V. V. COMFORT**, North Cambridge, Mass. Socks like a bunny, Peter Rabbit's surpasse, Mittens, like kittens, for carriage or bath. Many old presents and notions she hath.

**FINE OLD JAPANESE COLOR PRINTS**  
Distinctively Framed Make Charming Gifts. Portfolio Sent on Approval.

**KOREAN ART BRASS and CHESTS** hand chased are something you have been longing for. Write for particulars. Wholesale or retail. Shipped freight or pp. Ye Olde Curio Shop, Seoul, Korea. Amer. owned.

**WEATHERVANES OF METAL** for Roof and Garden, various styles and sizes. Write for catalog "A" showing many distinctive gifts for Xmas. Nature Studio, Baltimore, Md.

**ART LINENS FROM FLORENCE**, Italy, hand-woven & embroidered in designs of Carreggi, Sicilian, Barotta & Venice work. White & Red, on approval. Heath & Mills, 18 State St., Schenectady, N. Y.

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Wonderful Art Goods & Novelties Retailled at exceptionally low prices. New Catalog Free. Nippon Trading Co., Direct Importers, E-225 5th Av., N. Y.

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**HAND-WOVEN SILKS** and linens of unusual decorative value. Honest fabrics. Charming negligees of batik, smart smocks and original costumes. Flambeau Weavers, 7 East 39th St., N. Y.

**QUAINT OLD SAMPLERS**—American and foreign—for decorations, trays and firecreens. Can be sent on approval.

**Flambeau Weavers**, 7 East 39th Street, New York.

## Wedding Stationery

**WEDDING STATIONERY SAMPLES** and "Wedding Suggestions," an interesting and authoritative booklet sent on request. The Crowell Co., 97 Orleans Street, Springfield, Mass.

**100 WEDDING ANNOUNCEMENTS** \$6.75 or invitations, hand-engraved. 2 sets of envelopes. 100 Calling Cards, \$1.25. Write for samples. V. Ott Engraving Co., 1023 Chestnut Street, Phila.



## Wedding Stationery—Cont.

**XMAS CARDS and VISITING CARDS** made especially for the smart folk. Monogrammed paper and wedding invitations which make ideal presents.

**SAMPLES ON REQUEST**  
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## Wholesale Gift Shops

**RIGHT NOW WHEN** there is such a demand for useful & attractive gifts, is the time to buy Porcelain Linens, Felt, household linens, etc. Write for terms. Villari Co., 402 Madison Ave., N.Y.C.

**KNITTING BASKETS** from Brittany and Tunis. \$3.00, \$9.00 and \$10.00 a dozen wholesale. Distinctive ideas for gift shops.

**Mitteldorfer Straus**, 96 Fifth Avenue, N. Y. C.

**FALL & HOLIDAY SAMPLES READY.** Furniture, decorated baskets, metal, wood & everything for Art & Gift shops. Plain metal ware for decorating. The Palmode Shop, 44 Murray Street, N. Y. C.

**NEVIUS** shows gifts for men, for women, and for kiddies of charm and individuality in great variety. Nothing at retail.

**NEVIUS** says you must come here to make your line complete. Why not come here first? You can get all you need. 217 East 38th Street, New York City.

## Wholesale Gift Shops—Cont.

**A. HIMMEL**, 152 West 34th St., N. Y. C. M'tg. Crotonne & Brocade Art Novelties, Desk Sets, Baskets, Candy Boxes, Sofa Pillows, Knit Bags, Unusual Boudoir Novelties. Write for \$10 ass't.

**E. & G. QUACKENBUSH** have 25 varieties of "Tiny Tots." Among them needle protectors, soldiers' gifts & sewing boxes. The "Funnies Beasts" just out for Xmas, wonderful toys for kiddies.

**SIX WASHABLE "TUBBIES"**—undressable, baby proof rag dolls—a full line of novelties and toys for exclusive buyers. Send check for \$10.00 assortment. Salesroom, 100 Fifth Avenue, N. Y.

**FO SING YUEN & COMPANY**  
104-108 East 16th Street, New York City  
Headquarters for Chinese goods, Bamboo, Batten and fancy trimmed Baskets; Beads; Tassels; Old Embroideries; Kimonos; Porcelain and Antique Novelties. Everything in stock. Shipments continually arriving for the coming holiday trade. Visit us while in the city.

**CHARLES ZINN & CO.**, have striven and succeeded in collecting a most unique line of Baskets, Toys and Novelties. Come to 893 Broadway and see for yourself.

**JOLIN SHOP**, 303 Fifth Avenue, New York City. A large assortment of brass novelties, each in an attractive box. Picture frames, calendars, tie racks, ash trays and novelty jewelry.

**ALL BIG Christmas numbers.** A new line of bayberry holiday goods in boxes. Unusual articles in tin, separately boxed, each with an attractive verse. Hand painted hoops for knitting bags.

## Wholesale Gift Shops—Cont.

**DELLA ROBBIA STUDIOS, INC.** Peasantry baskets, beautiful, strong and useful, decorated or plain. Latest necessity. Send for Catalog "M." 10 Fifth Ave., New York City.

**FOR PEOPLE WHO ARE ILL.** Four English Walnuts with a "cheer up" sentiment in each, the whole in a beautiful box, retail 25c. Send for portfolio of designs. Ernest Dudley Chase, Boston.

**A DIVERSITY OF NOVELTIES**—artistic, useful and unexpected. Giftable gifts and receivable ones which essentially belong in your shop.

**AMONG THEM ARE** Flower & Bird Picture books, Curtain Holders, Ash Trays, Door Knockers, Nut Bowls, Tea Bells treated in an attractive & original way. Bronze Products Co., Inc., 456-4th Av., N.Y.

**UNUSUAL CHRISTMAS GIFTS** in Italian pottery, hand-carved walnut & blue & gold frames, boxes, etc., cards & calendars. Catalog & terms gladly sent. Heath & Mills, 18 State St., Schenectady, N. Y.

**MUFF HANGER-WOOD**, beautifully enameled and decorated, silk cord hanger, boxed, retail at 75c. Catalogue. Gifts and cards. A. W. Rau, Inc., 30 Church St., New York.

**JAPANESE GOODS**—Specialties for Gift Shops & Art Dept. Novelties in unusual merchandise always in stock. Call, see and be convinced. A. L. Tuska & Co., Inc., 114-116 E. 16 St., N. Y. No eat.

**NEW LINE**—New Ideas in popular priced practical boxed gifts with decorations and sentiments, retailing from 25c to \$1.00. Illustrations on request. E. C. Sullivan Co., 329 Plymouth Ct., Chicago.

## Wholesale Gift Shops—Cont.

**DAINTY & DIFFERENT.** Novelties for the baby. Cereal plates, dolls, rattles, laundry bags. Bath toys, cute little boy & girl coat hangers. Holiday sets, etc. Bailey & Bailey, 27 E. 22nd St., N. Y. C.

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**A. LEIPZIG, INC.**, 127-139 West 17th Street, New York City. Up-to-date money makers for your gift table. Line very large and varied. Visit our show-room. We issue no catalogue.

**SPECIALTY GIFTS FOR MEN**  
The most salable line for the Gift Shop  
Attractive, useful, permanent  
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## SALES AND EXCHANGES

## Wearing Apparel for Sale

**FOR SALE**—12 beautiful genuine Russian Sable skins, finest possible quality. Whole skins with heads and tails. Price \$3000. To be seen by appointment. No. 265-D.

**WHITE** Angora sweater, wide seal collar, genuine imported wool, soft and fluffy, hand-made, 34-6. Impossible to duplicate in this country. Never worn. \$45. No. 268-D.

**FOR SALE**—Handsome Caracul coat with real Skunk collar, three-quarter length. Full model. Size 38. Both fur and lining in excellent condition. Price \$45. No. 269-D.

**FOR SALE**—Dark olive green Duvetyn coat and skirt; collar, deep cuffs, dark Fox; skirt kilted. Size 38 or 40. Cost \$130. Worn twice. Price reasonable. No. 270-D.

**EVENING** dresses, tulle and taffeta, in excellent condition, for young girls from 16 to 20 years. 6 pink, 2 white, 2 turquoise blue, 2 net. Prices \$10 to \$25. No. 272-D.

**BLACK** silk motor coat—lined white satin. Latest style. Cost \$75—Sell \$35. Worn once. Size 36-38. No. 273-D.

**BOY'S** Tuxedo suit—age 12-14. Made to order and beautifully lined and finished, new. Worn but two or three times. Simply outgrown. Reasonably priced. No. 275-D.

**CHILD'S** fawn colored broadcloth coat and hat—trimmed beaver. 3 yr. Size. Worn but little. Excellent condition. Cost \$60—Sell \$25. Also child's pink broadcloth coat and bonnet, trimmed Ermine. 2 yr. Size. Good condition. Cost \$45—Sell \$15. No. 276-D.

**HANDSOME** afternoon or evening gown—cream lace with panel inserts. Price \$35—Tall 38 Size. No. 277-D.

**FOR SALE**—Dark blue Bolivia cloth suit 34-36 or Misses' 16,—\$35. Turquoise blue hat with ostrich quill—\$10. Good condition—excellent style. No. 280-D.

**FOR SALE**—Green Charmeuse and chiffon dinner gown, Size 38. Cost \$125—Will sell for \$20. Also Crash side saddle riding habit, Size 38—\$10. No. 281-D.

## To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price, under any of these classifications, is \$3 for 25 words, or less. Additional words, 15 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.

Your message for the January 1st Vogue should be received on or before November 20th. Address all communications to Sales and Exchange Service, Vogue, 19 West 44th Street, New York.

## To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.
2. Send Vogue no money—wait until the other woman writes to you.
3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.
4. Never send any article to Vogue. The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

## Miscellaneous for Sale

**HANDSOME**, heavy platter, filigree edge 13 in. \$45. Three large heavy silver bowls; flower or table use; \$50—\$40—\$30. Two boat shape bonbon dishes \$10 each. All Gorham ware. Bargains. No. 271-D.

**GORGEOUS** Peafowl—the very thing for your country home. Cocks with long tails \$25—hens \$20, or \$45 a pair. No. 262-D.

**WONDERFUL** collection antique furniture—from the South and abroad. Hoppelwhite sideboard \$400. Gorgeously carved English bed \$500—Other antiques of distinction. No. 263-D.

**ANTIQUES**; dressing tables, dining table, desks, sofa, mirrors and a set of imported French furniture. No. 264-D.

**TECLA** Pearl Earrings for sale at a bargain price. Excellent condition. Elegant Christmas present. No. 266-D.

**RIVERSIDE, CALIFORNIA.** Old ranch house fourteen rooms; Orange grove, fifteen acres, full bearing trees. Edge of town—\$1000 a year for long lease. No. 267-D.

**SOUTHERN** California. Established Dress-making business for sale. No charge for good will; actual stock invoice about Four thousand. Will stay until thoroughly acquainted with trade. Rare opportunity. No. 274-D.

## Miscellaneous for Sale—Cont.

**COLLECTOR** would like to exchange or buy bookplates of any kind. No. 279-D.

**BEAUTIFUL** gold ring—Patriotic combination, Red (garnet) White (diamond) and Blue (sapphire) setting. Price \$100. No. 278-D.

**GENUINE** Saxony Brussels Curtains, very fine examples. Four pairs, each curtain 4 ft. 10 in. by 12 ft. Cost \$150 a pair; and four pairs, each curtain 4 ft. by 10 ft. 6 in. Cost \$80 a pair. Only two pairs have been used and these for but three weeks. Appraisers say that it is doubtful if the larger curtains could be reproduced. Will sell any number of pairs at half original price. No. 282-D.

**NINE** lovely hand-made, embroidered layette pieces. New, bargains, on approval. WANTED—good make maternity corset, normal—Size 19. Child's 2 year winter coat, must be good condition. Reasonable. No. 261-D.

## Wanted

**WILL** purchase a coat and sweater of recent model. Size 42-44—5 ft. 7 in. tall. Must be in excellent condition and reasonable. No. 347-B.

**WANTED**—Good winter outfit for boy 12 years; Overcoat, dress clothes, good blue serge suit, bath-robe. Must be in first class condition and style. No. 348-B.

## Wanted—Cont.

**WANTED** a long caracul coat—must be in good condition and cheap. No. 344-B.

**WANTED**—Handsome negligee, evening and afternoon gowns. Size 36. Clothing for boy 14. Pink silk comfortable and blankets, double bed. Automobile robes. All good condition. No. 345-B.

**MIDDLE-AGED** woman would buy regularly, partly worn clothing, Bust 40—skirt 40. Suits, dresses, underwear. Style must be conservative. Price reasonable. No. 349-B.

**WANTED.** Suits and dance frocks for girl of 18, also suits and afternoon gowns for woman 5 ft. 7 in. tall. Bust 44-46, waist 32. No. 350-B.

**WANTED**—For cash, an openwork fancy platinum and diamond bar pin. Please state what you have to offer and price. No. 351-B.

## Professional Services

**PRACTICAL**, economical woman of refinement (who wishes her mother with her) desires the care and management of a small house in New York for the winter. State requirements—references exchanged. No. 319-C.

**AS** companion—companion-secretary—to travel, young English woman. Now or later. No. 320-C.

**CAPABLE** young woman of refinement wishes position as companion to woman. Traveling preferred. References exchanged. No. 321-C.

**WANTED**—Competent baby nurse for child 1 yr. old. Applicant must speak French and English fluently. State age, nationality, religion, experience and salary expected. No. 322-C.

**EDUCATED**, refined young lady of means, age 21, with sense of humor, wishes to act as dutiful daughter or companion to lonely lady. References exchanged. No. 323-C.

**REFINED**, educated Southern girl desires position as companion or social secretary. References exchanged. No. 324-C.

## A Real New England Plum Pudding for the Boy in Khaki

**WHAT** better "gift-time thought" of the lad in the service than one of our real New England Plum Puddings—the home product of our best home cooks—puddings more temptingly delicious this Christmas than they've ever been before. Served in air-tight tin enclosed in khaki colored box bearing illuminated verse.

If not at your dealers, sent postpaid to any address on receipt of 45 cents per box.

COLONIAL CANDLE CO.  
Hyannis, Mass.

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Patterson liveries are the criterion by which people estimate the Patterson reputation. That is why every single order, large or small, is executed with such extraordinary precision. We regard each new livery designed as an opportunity to live up to the uncompromising standard of workmanship which we established in America sixty-five years ago.

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**THIS** is a brisk and burning year—in drama, art, literature, humor, fashion and sport, as well as in politics and war—and you can't expect to keep up with a double-quick winter unless you read a double-quick magazine—the one magazine that can be read without anaesthetics.

**DON'T** expose yourself to the bombs of boredom! don't be stifled by the poison gas of ennui! keep behind the barrage fire of Vanity Fair, the busiest of all the rapid fire magazine guns, the one that invariably looks on the sunny side of the silver lining of even the blackest of life's thunder clouds.

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Vanity Fair is the only cheerful and enlivening magazine in America. It prints humor—lots and lots of it—by the best of our younger and more unconventional artists and writers. It views the stage, the arts, the sports, the gaieties and all the enlivening and highly vitalized sides of modern life bravely and **CHEERFULLY**.

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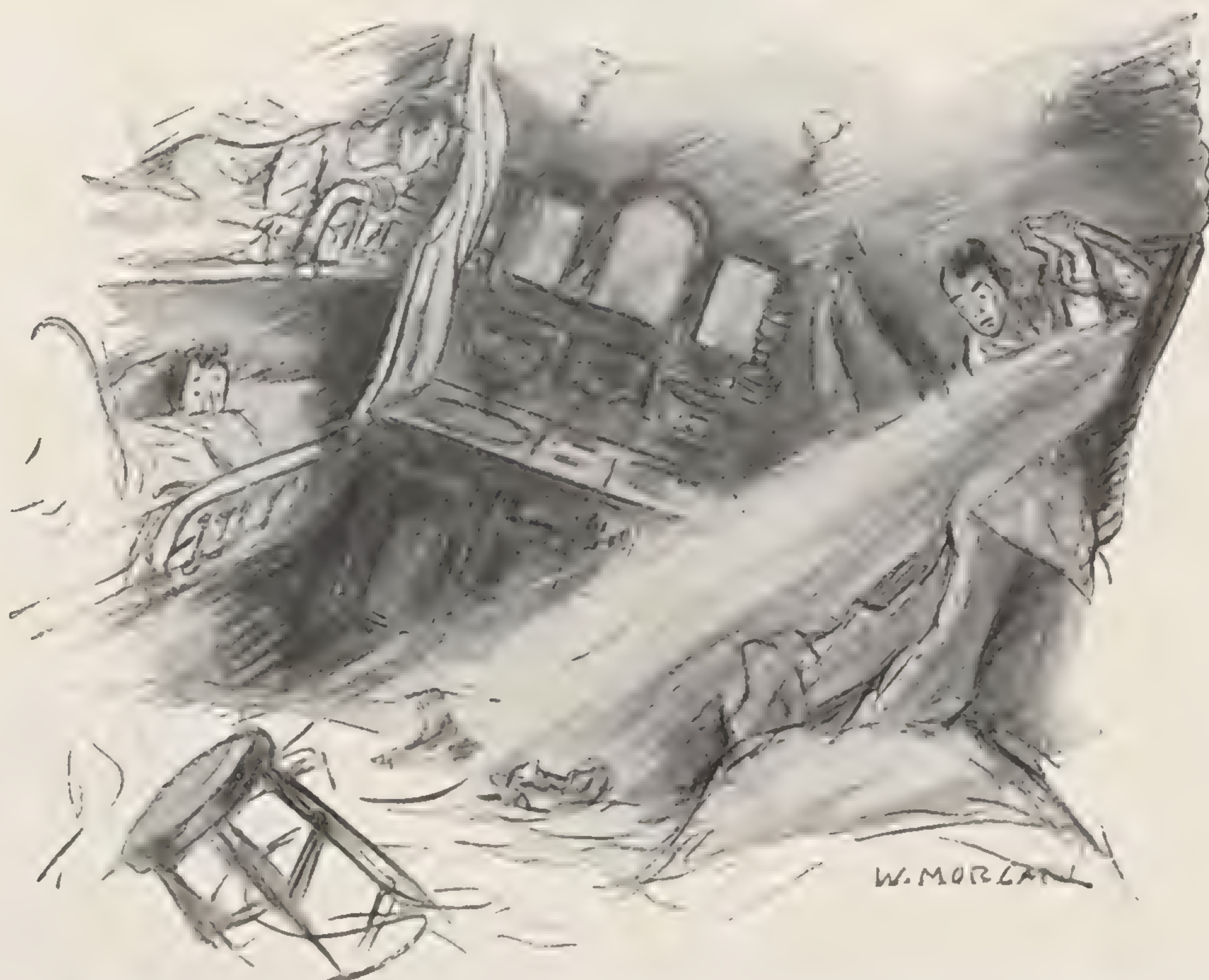
**DOGS AND MOTORS:** Photographs of the best-bred dogs and the best-built motors.

**SHOPPING:** An index to the best shops and just what they sell.

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*The majority of the ocean immediately left its usual haunts and came indoors*

# “A Reporter’s Diary”

*By Ring W. Lardner*

“RING LARDNER, when he is funny in France, isn’t laughing at the French people, who are once again saving Europe from the savages, nor at the British and American soldiers who are helping the French to save the world from a return of the Middle Ages—he’s only helping to cheer us all up and save us from a case of nerves. Incidentally, he is generally laughing at himself, and we like his laugh. \* \* \* We hope that RING LARDNER, amid the grief of France and the hardships that our Americans in France are going to undergo, will keep right on seeing the comedy of life. This war is much too grim a matter for us to make long faces over it. We need all the comedy we can find—if only that comedy be clean and true. It doesn’t take much imagination to be gloomy in 1917.”—*From an editorial in Collier’s of October 13th.*

*One of the Ring Lardner articles appears in the Nov. 17th issue of*

**Collier’s**  
THE NATIONAL WEEKLY



"Sleeping on a  
**SEALY**  
like sleeping on a cloud"



This slogan and the trademark stand for the best in mattress values. For thirty-five years we have been making the **SEALY MATTRESS** exactly as it is today.



**Sealy  
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1. We Guarantee the Sealy to be made of Pure Long-Fibre Cotton, without Linters or Mill-Waste.
2. We Guarantee the Sealy for Twenty Years against becoming Lumpy or Bunchy.
3. We Guarantee that after Sixty Nights' Trial you will pronounce the Sealy the most Comfortable Mattress you have ever used, or your money back.

Should the Mattress fail in any one of these conditions, when subjected to ordinary use, on presenting this Contract, we will replace the Mattress or refund the purchase price.

**Sealy  
Mattress Company**

## When the Doctor Orders a Complete Rest Put a Sealy on the Patient's Bed

Sealy Mattresses are as valuable in the home as in the well managed hospital.

The Sealy is the most *comfortable* mattress ever made. It is sanitary, because it is made

of new, pure, clean cotton, and there are no rest disturbing tufts with depressions. The Sealy is economical, owing to its long wearing quality.

*The* **Sealy** Sanitary  
Tuftless  
Mattress

The long-fibre air-woven cotton used in Sealy Tuftless Mattresses never becomes hard or lumpy, never forms separate rolls or layers, and never loses its comforting softness.

Only the best quality of ticking is used for Sealy Mattresses. It is dust-proof. No dirt can get through to the clean air-woven cotton. Sponge off a Sealy Tuftless Mattress, let the sun shine on it, and it will be just as full, smooth and soft after twenty years' use as it was when new.

The oval shape of the Sealy is the mark of

mattress distinction. Because of its fullness at the center the Sealy yields just enough where the body is heaviest to provide complete, even comfort.

Sealy Mattresses are light and easy to handle. The first cost of a soft, cool, comfortable Sealy is the last cost. If your dealer cannot show you a Sealy Tuftless Mattress, write us.

The Sealy Pillow, also made by the Sealy Process, is a clean, sweet, odorless head rest.

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Fatimas are now packed in neat metal boxes of 100 cigarettes for \$1. If your dealer cannot supply, we will mail a box for you, prepaid, to any address in the U. S. (Training Camps, etc.) upon receipt of \$1. Liggett & Myers Tobacco Co., 212 Fifth Ave., N. Y.

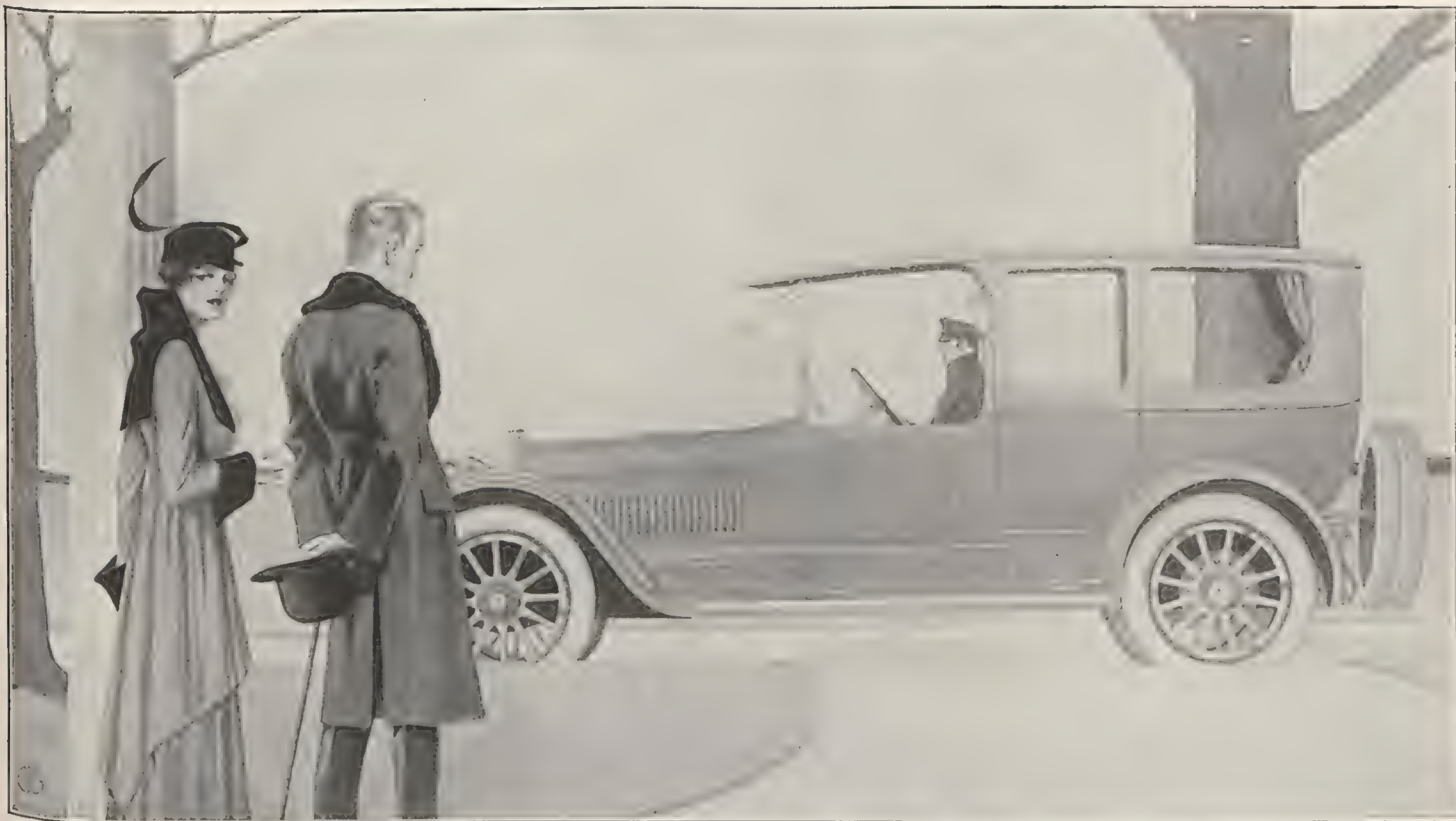


# FATIMA

*A Sensible Cigarette*



# Winton Six



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*Closed Cars*  
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GOING anywhere means the bite of chilling winds and rain, or snow and ice—unless you go in a sedan, a coupe, or a limousine. The closed car owner misses no engagements, sends no regrets, is never stormed-in at home. Winter weather is no hardship to him and his. They come and go freely, in wholesome comfort and good cheer. The closed car pays them dividends in health and happiness.

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FASHION'S latest concept of town-car luxury is happily executed in the Stearns Limousine-Brougham.

It is a car exquisite in line, in detail, in the harmony of its upholstery and complete conveniences.

Mechanically, the Stearns-Knight motor and the counter-balanced crankshaft fit

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Silent, responsive, turning in narrow radius (because of the 119-inch wheelbase), this new Stearns type meets the highest requirements of cultivated motoring taste.

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Limousine Brougham, \$3300; Coupe, \$2300; Convertible Sedan, \$2535; Limousine, \$3200; Landaulet, \$3300; Landaulet Brougham, \$3350.

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Limousine Brougham, \$3875; Coupe, \$3200; Coupe-Landaulet, \$3200; Limousine, \$3875; Landaulet, \$3985; Landaulet Brougham, \$3875.

THE F. B. STEARNS COMPANY, CLEVELAND, OHIO





The Next Vogue

THE CHRISTMAS GIFTS NUMBER OF VOGUE

EVERY year you say to yourself, "Now all this last-minute rush of Christmas shopping is going to be stopped; this year, I'm going to begin early and get everything done 'way ahead of time. Mine will be a safe and sane Christmas." And then you do just as you have always done; you wait until you have only a few feverish days in which to shop for a Christmas list that consists of the names of all your relatives even unto the third generation, and on which each name is followed by an aching void where the suggestion of an appropriate gift should be. It is in these last delirious hours of Christmas shopping that you buy *The Life of Ty Cobb* for your aristocratic grandmother, who thinks that the *World Series* is something that comes in five volumes, like *Gibbon's Rome*.

DOES CHRISTMAS MEAN THIS TO YOU?

Things like this are what give rise to the popular fallacy that Christmas is a time when everyone has a sort of poetic license to give you something you don't want, and you can't do anything to prevent it.

Now absolutely none of this is necessary; it's decidedly reminiscent of the Dark Ages. It is no longer necessary to do field work in order to remember one's friends and relatives at Christmas. Now it can all be done right at your own black-lacquered desk, while you do nothing more strenuous than write a letter to the Vogue Shopping Service with your mauve quill pen. For Vogue, as usual, has found a way.

In the December first issue of Vogue,—and that's the Christmas Gifts Number—Vogue will show all of twenty-four pages of gifts, with photographs and a description of each one and suggestions as to their use and where they would be most appreciated. After you have made your selections, it's the simplest thing in the world to send your list of them to Vogue Shopping Service. Really, that's all there is to it. You just mail your list to Vogue, and the Shopping Service will do the rest.

This winter will be, undoubtedly, largely a matter of highly specialized charity bazaars and war benefits, so Vogue is beginning its next issue with an article on what kinds of bazaars to give and is showing sketches of

original costumes and booths and is telling you in the same article what to sell and how to get away from any suggestion of the banalities that cast a gloom upon so many affairs of this sort.

THE ALL-IMPORTANT COSTUMES

Paris will send us just as many costumes as Vogue always has for you, and then, too, there will be other articles on the all-important subject of clothes. One of these will be about the costumes worn by the smart elderly women of New York; these will all be costumes that we have actually seen and thought particularly effective.

You no doubt remember the lady in the early Victorian poem,—the one who had a dear gazelle that had to go and "die on her." Well, her troubles are nothing compared to those of a lot of charming young ladies we know who have owned assorted pets or have been owned by them. Vogue is going to take a little time off and talk about these pets. It's awfully hard to resist the temptation to be amusing, when you know that you can be.

VOL. 50. NO. 10

WHOLE NO. 1083

Cover Design by George W. Plank

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for  
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Arnold Genthe

**MRS. ADOLF LADENBURG**

*Mrs. Ladenburg, one of the leading members of the Meadow Brook colony, and an expert horsewoman, has recently turned her attention to our sailors and marines and arranged, for the benefit of a Brooklyn club for men of the navy, a dinner and vaudeville at the Ritz-Carlton. Among the patronesses were Mrs. Charles Dana Gibson, Mrs. James L. Putnam, Mrs. James Speyer, and Mrs. William Astor Chanler*





Many women who would never before leave their own firesides are braving the wintriest days and the iciest sports since they've discovered how becoming are Shetland wool veils

## M A K E R S o f M Y S T E R Y

IT is difficult to tell who has been the greatest benefactor of woman-kind. There have been so many noble souls who have given their whole lives to the great Cause of uplifting women, so many brave martyrs who have sacrificed their all to make life brighter for femininity. It is hard to say just which member of this glorious company has done the most. There are those who will cast their vote for the inventor of cosmetics, there are others who insist that the first compounder of perfume is the greatest figure in history. The inventors of silk stockings and décolleté gowns can never be overlooked, and whoever created the scarf has swayed the destinies of countless women,—and, therefore, of countless men. And then think of the person who first thought of rose-shaded lights!

But, in spite of all these, the truly wise woman never wavers for a moment in her decision as to the greatest benefactor of womankind that ever lived. "Whoever invented the veil," she says, without the slightest hesitation.

There are two things that have been inseparably associated with women ever since Adam's peace was first disturbed—one is trouble and the other is a veil. Ever since some unknown woman, far back in the dim recesses of history, held a length of transparent material casually over her face, and discovered, with a thrill, that it made her look something she wasn't, the veil has been one of the greatest things in woman's life.

### THE CHARM OF THE VEIL

For that's the whole secret of the veil, you see,—it makes a woman look something that she isn't. And that is the goal of every woman's desire. If one is pretty, a veil will make her prettier; if one is beautiful, a veil makes her absolutely dazzling. When one is good to look upon, a veil is a luxury; when one isn't, a veil is a necessity. In the East, a woman is not allowed to appear in public unveiled; there are many women who are all too evidently living in the wrong hemisphere. They know nothing of the wonderful things a veil can

Nothing Is Kinder to a Woman

Than Her Veil; It Bestows Upon

Her an Air of Mystery, the

Greatest Asset She Could Possess

do. The wonders of electricity, the marvels of science, are as nothing to the accomplishments of a yard or so of semi-transparent fabric. It lends an air of mystery—the greatest asset a woman can own. Women who are perfectly understandable, who can be read at a glance, become subtly mysterious, disturbingly unfathomable, when the veil casts its glamour over them. It's mystery that causes the downfall of

man. Only those women who have the charm of mystery are dangerous,—and what woman wants to be perfectly safe, if she can help it? A man is utterly helpless in the presence of mystery; his trusty weapons, common sense, better judgment, strength of will,—none of them have the slightest effect against it. So long as a woman retains her mystery, that long will she keep her attraction; when a man feels that he understands a woman, it is the beginning of the end.

Almost every woman who has ever made history has done it with the aid of a veil. Think of all those Oriental home-wreckers whose names will never be forgotten,—Salome, for instance. Where would she have been if it weren't for her veils? And Cleopatra, too,—one pictures her as always gently swathed in a film of delicate fabrics, glowing in queenly colours. If the truth were known, it was probably those veils of hers that cost Mark Antony the world. All through the dusty pages of ancient history one can trace the trail of the veil. Almost all the famous men, the conquerors, the statesmen, the painters, the poets, have had their clear views of life obstructed by a cloud of tinted chiffon, at some time or another. And it isn't only in the dim yesterdays that the veil has played its part; to-day it is just as large a factor in the destinies of men and women, it is as responsible for just as many catastrophes.

### THE WIDOW'S LURE

Think of the traditional—one had almost said notorious—fascination of widows. Is it due to experience? Heavens, no! It's due simply and solely to their veils.

But the veil cannot accomplish miracles unaided. The veil itself is an innocent bit of fabric; it's the way it is worn that changes its entire nature. One's character is expressed by her method of wearing a veil far more truthfully than by any other trait. By their veils shall ye know them.

There are some women, good, kind, well-meaning people, who choose the



A whole sermon on "How to be Charming though Motoring" is preached by two veils of violet chiffon, attached to a tiny hat. If one wishes to be particularly attractive, it is only necessary to throw back one veil





*A tulle veil is but a light and airy trifle, but oh, the powers it is invested with when it is banded with a strip of black velvet, three inches wide, to make the neck it encircles seem dazzlingly white by contrast*

most unobtrusive of fine-meshed veils, usually in a misty black or a serviceable dust colour, who tie it neatly around their conservative turbans, and sally forth to their welfare work. There are others who affect the flowing, fluttery, frivolous sort of veil, when they should have stopped fluttering and frivolling at least ten years ago. Others, again, select a figured veil, and put it on—it is just a trick of Fate, of course, but it does look as if they did it with malice aforethought—so that the figures appear in the most unfortunate places, giving an extremely startling effect, as of tattooing. Still others wear a veil as if it were a means of pen-

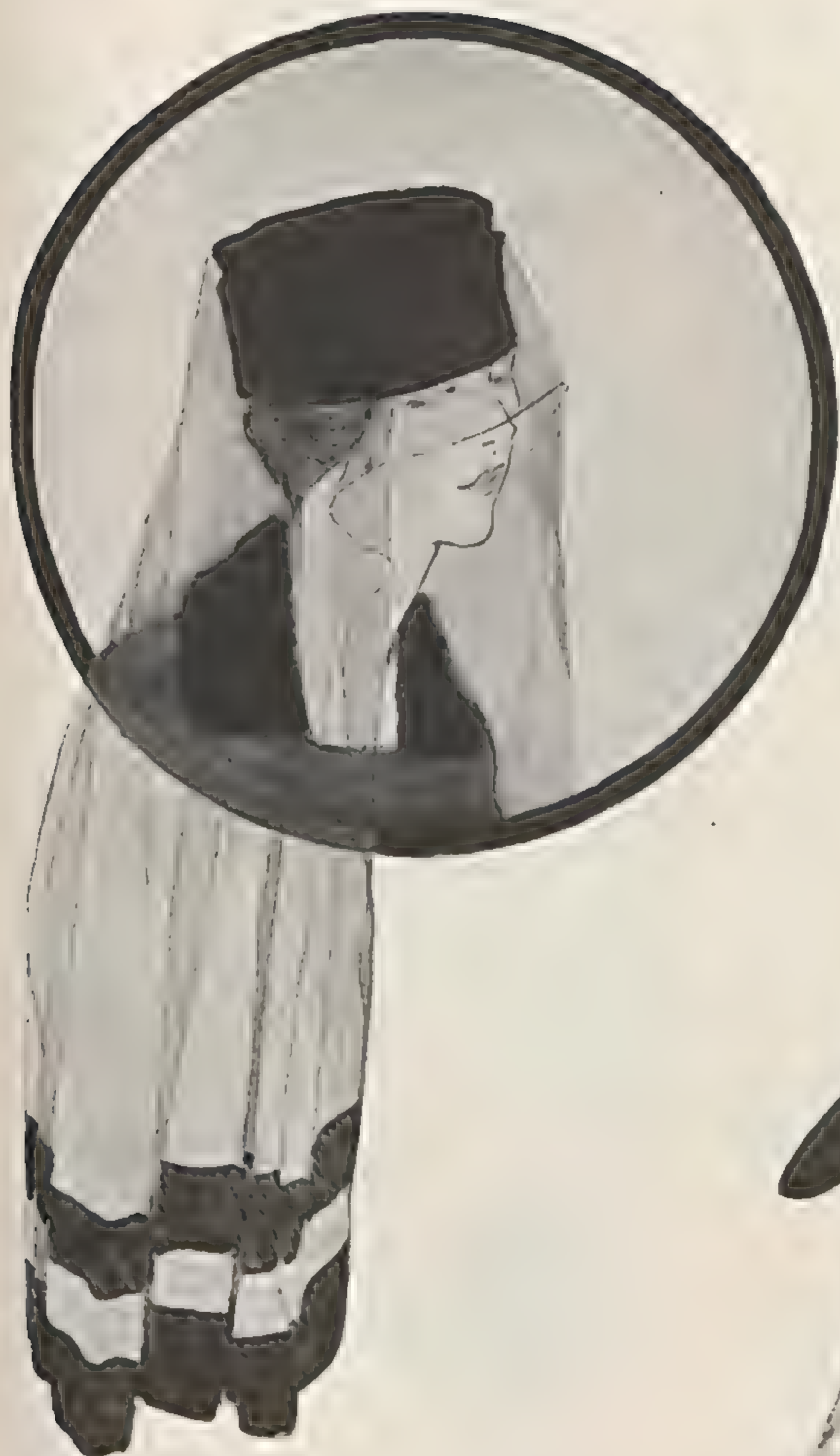
ance. It looks as if it had been put on in a heavy wind; it strains at its moorings, pulling the hat precariously over one ear, slipping uncomfortably about the throat, sliding hazardingly about the hat-brim. Those are the women who go through life under a hideous blight,—they must eternally wear their clothes just wrong. And then there are the favourites of fortune, who wear their veils as if Nature herself had planned them, who put them on in just the right way and never let them stray a hair's breadth.

Putting on the veil is one of the highest forms of art,—putting it on cleverly, that is. Any woman can just tie on her veil and call it a day.

Unless one is gifted by nature, the art of putting on a veil requires years of study. There are many far-sighted women who spend at least half an hour in arranging their veil, each time they wear one. They have found that the results among the men of their acquaintance more than justify the time and labour involved.

There's everything in wearing a veil well; but it's hard to accomplish. That's why we asked the artist to furnish some new ideas on the all-important subject. She has thought of all the different sorts of women and all the different conditions of hats, and then built her veils around them.





It's an exploded theory that the traditional charm of a widow is her experience, —countless women who aren't widowed at all are far more versed in knowledge. No, a widow's fascination may be directly traced to her veil, especially if it's of chiffon, doubly banded with crêpe, and cleverly attached to a crêpe turban.



They really shouldn't allow a veil like this. All the men should rise in a body and make it against the law for any woman to be so attractive. It's just a frill of black lace, but it has been attached to the inside of the hat, just where the crown rests on the head. It really should be stopped—men have a hard enough time in this world, as it is.



Whoever said, "A little widow is a dangerous thing," must have been thinking of a head-dress like this. From the turban of black and white crêpe with an utterly irresistible bride, falls a chiffon veil, broadly banded with crêpe. And—here's the thing—it falls down one side only, and winds about the neck in wide filmy folds.



If one possesses one of those quaint 1885 profiles, all tilts and pouts and curves, it's simply criminal not to live up to it. One owes it a small flyaway hat, slanted abruptly eye-ward, a discreetly high coiffure, and a nose veil of a fine white mesh, dotted all over with spots of black chenille. The effect is guaranteed to be most satisfactorily provocative.



No matter how easily understandable one may be with one's hat off, one simply can't help becoming a creature of mystery, subtly, strangely disturbing, when one dons a hat covered entirely with a lace and which falls over the edge of the brim and is edged with ribbon. It's just like wrapping oneself in a cloud of mystery—the results will prove that.



## GRAPHIC REPORTS FROM PARIS

WHEN the war began, almost everything else in France stopped. That was natural and to be expected, and it was accepted without a word of grumbling. The autumn of 1914 was the first for centuries without the elaborate ceremonial of the French "hunt", one of the unique souvenirs which has survived from a more formal society. "La Chasse" has been forbidden on French soil since the beginning of the war, but this year it has been revived again, not as a sport—French society is not thinking of sport just now—but as a stern necessity. The game is destroying the precious crops, and has to be killed. Then why not make just a tiny ceremony, just a hint of gaiety, in the performance of this duty?

There will be no rush to the dressmakers for clothes to shoot in, as there used to be. Frenchwomen are well supplied with short stout suits, heavy boots, and practical headgear, as it is. Every one who has been doing her bit has adopted such a *trotteur* to do it in. Skirts are straight and narrow as the path of virtue; coats are rather military, belted in the back, and uncompromising in front. But it is astonishing what clever things can be done with these man-

The Couturiers Make the Parisienne's  
Frocks with That Same War-time  
Simplicity That Nowadays Invariably  
Characterizes Her Street Costumes

nish severities, by a clever woman cooperating with her dressmaker, —especially when her dressmaker happens to be Jenny, who has been immensely successful with these simplicities.

The Princess Ghika-Pougy wore a successful suit of this kind, the other day, all worked out in black and white. The homespun skirt was an immense black and white checkerboard, and the jacket was plain black, turned up with the checked material, and lined with the same.

Jenny's line is very characteristic this season, and shows the newest silhouette, different from anything that we have seen for some time. Some of her skirts are so very economical that they allow only the tiniest steps. But she tempers the wind to the shorn lamb by typical originalities, like wide wings of pleated *Georgette crêpe*, of the same shade as the uncompromising serge of which the gown is made, placed at the sides with a new allure which is charming. Jenny has all sorts of tricks of this kind. Sometimes she runs a silk braid all the way up and down the front of a demure woolen frock, which might have come out of a convent. But no convent would have allowed the figure to be outlined so prettily.



That Premet is still making frocks on long loose lines, belted narrowly, and with the effect of concealing, rather than defining, the waist-line, is the testimony of this marine blue serge frock, embroidered with gold and made over a black silk underdress with a white linon collar

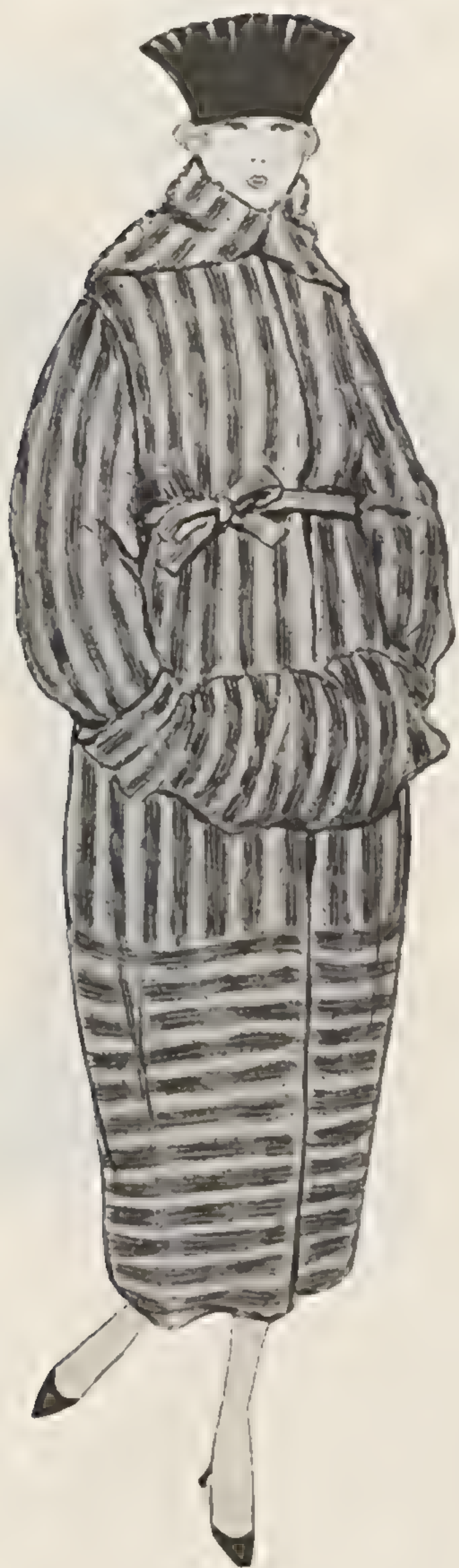


This is one of those evening frocks that the Parisienne is wearing in lieu of the more formal gowns of other days. The high neck-line and the sleeve, cut just above elbow length, are war-time compromises she was glad to make. One feels the quiet dignity of this little gown; it is of black satin and black tulle, and there are a few touches of golden-toned lace on the skirt



As tunic frocks go, it's simple enough in design,—but then three materials were required in the making of it: the under-skirt, the dark part of the tunic, and the girdle are of gray cloth; the light part of the frock is yellow muslin, and there is a band of rabbit on the tunic





*Monotony in stripes is sheer impossibility when the points of direction change at every turn and contrasts are arranged as they are in this coat and muff of Jacquardette fur, broadly striped light and dark*



*Fur finds a clever rival in gray molleton striped in blue, which, aided by gold embroidery, makes a set of hat, scarf, and muff*

MODELS FROM LANVIN



*A long muff, elaborately embroidered, continues the brown and gold designs on this wrap of smoke velvet. The sleeves, after the way of sleeves this season, wished to convey the impression of a cape. The fur is otter*



*Patches of Jacquardette fur and gold embroidery are here used to glorify black jersey. A hat, very trim and very small, is fashioned of black silk and has an upstanding and pleated brim that flares becomingly*

On very plain frocks, she puts collars and cuffs of brilliant stuffs; and then she thinks of the cleverness of adding a sumptuous Venetian waistcoat, precisely buttoned from top to bottom, and worn over an afternoon frock, with the innocent intention of keeping the wearer warm, in a coal-less winter. For decorative purposes? Paris wouldn't think of it. But why not be warm and lovely at the same time? Another Jenny frock looks like an adaptation of the formal dress of a Venetian countess; it is all of black satin with a pelerine of mole fitted over the sloping shoulders which, in these days of active women, it is hard to find outside of a portrait gallery. It is only when a woman removes her coat or loosens her wrap that one discovers these charming amenities. In the street, where formality reigns, one would never suspect them.

Held down by stern necessity, with their longing for feminine softnesses and elegancies rigorously repressed by the frugalities of the times, it is little wonder that women flock to the theatres—the only place in all Paris where they can feast their eyes on the gorgeousness of the days before August, 1914. "At least, give us something pretty to look at here," is the prayer of the Parisienne.

At the Théâtre Michel she gets it. Rip's piquancy, which he calls "Plus Ça Change," is playing there, with costumes by no less a personage than Paul Poiret; two of these costumes appear on page 45. "Poiret is himself again," was the first night verdict. Colour, gorgeous, scintillating, in combinations undreamed of by

minds accustomed to months of horizon blue, fills the stage to overflowing. It is all Poiret.—the single costume flashing like a jewel and enhanced a thousandfold by its setting and its relation to the one next to it, the grouping with its shifting play of subtle combinations, the decoration which forms the background of the whole, are the quintessence of Poiret.

#### POIRET COSTUMES "PLUS ÇA CHANGE"

There is plenty of originality in the piece itself. Here is no dull and faithful reproduction of historical incident. The *petit souper* of a monarch in his very much lighter moments—would that interest you? It would as written by Rip and staged by Poiret. And as an added piquancy, the characters all talk in the real French of the time. A little difficult, this, for those of us in the dictionary stage, but Paris is staging her things for her own people nowadays. The tourist is forgotten; he is no more. And the attitudes of these fair ladies in their spreading robes of blue, red, and orange! We have seen them in galleries. Yes, and smiled, and shifted our weight to the balls of our feet, and thanked Heaven for a gymnastic age. But we had no idea of the fantastic grace of this swayed-forward posture, with delicate hands, barely holding a lace handkerchief, resting lightly crossed on the excessively prominent stomach. To every age it's charm; but no one but Poiret could have made war-time Paris believe in the silhouette of the crinoline or the fantastic long-pointed hennin.





*This black satin frock is veiled with black mousseline, but ends less discreetly in something very near to Turkish trousers*



*When a ruby red tunic of Georgette crêpe, with red beaded trimming, appears over black velvet, the result is really interesting*



*Almost anyone could march triumphantly through the winter in this military-looking coat of green velvet, with kolinsky trimming*



*Very suggestive of the Turkish silhouette is this purple velvet gown with a wide sash of blue and silver figured ribbon*



*Amid the many styles of wraps this season, this one of brown-embroidered black silk is full and deep-collared. The collar is of rabbit*

JENNY ILLUSTRATES THE TALE THAT  
TUNICS AND COATS ARE LONG THIS  
SEASON; AND RABBIT FUR IS VERY  
SHORT—IT'S BEEN CLIPPED, IN FACT



*The rabbit has endured much at the hands of Fashion—now they have clipped his hair short to trim this gray wool velours coat*





Some very smart person who was seen at Biarritz, wore her hair short and cut in a bang over her interesting brows



The Parisienne has found a new coiffure; she piles her hair in a whirl and achieves remarkable height and fluffiness



It took a great many widths of orange and gray damask to make the panniers of this Poiret gown worn by Mlle. Spinelli in the play, "Plus Ça Change," at the Théâtre Michel. The front of the skirt is of orange velvet, and there are orange and gray tassels on either side of this front panel, and orange bows on the bodice



When Mlle. Madeleine Cartier appeared at the Bouffes-Parisiens in Sacha Guitry's new play, "L'Illusioniste", she wore this naive little Callot gown of pink mousseline, with its simple decoration of rose beads and paillette embroidery



The lady with the moyen-age Eiffel Tower on her head is Mlle. Spinelli in the costume of Isabeau de Bavière, as she appeared in the play, "Plus Ça Change," at the Théâtre Michel. The costume, designed by Poiret, has a skirt of gold, red, and blue lamé tissue and the bodice is red velvet, ermine trimmed. The blue and gold hat has strange loops of gold beads, and the long scarf is blue

TWO EXTRAORDINARILY QUIANT COSTUMES,

DESIGNED BY POIRET, AND AN INGENUOUS

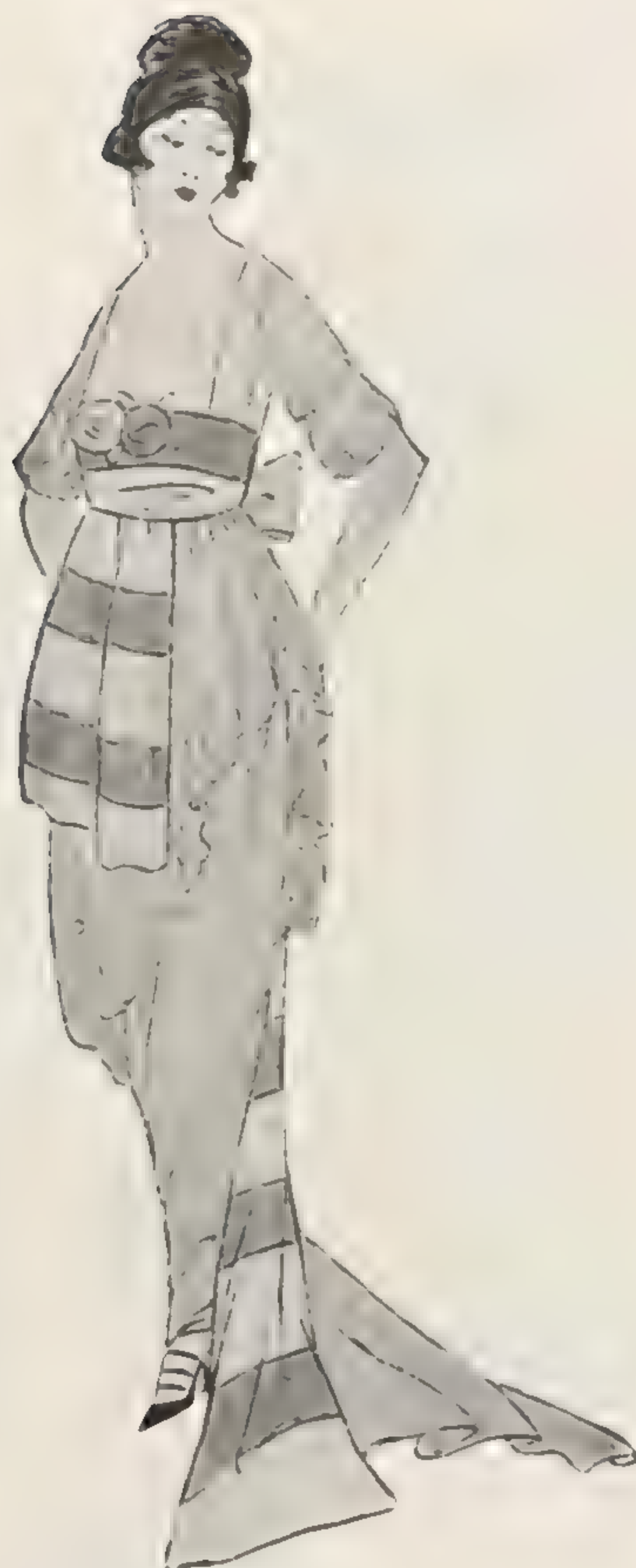
LITTLE FROCK BY CALLOT HAVE RECENTLY

APPEARED BEHIND THE PARIS FOOTLIGHTS





The designers are fairly revelling in the mixing of materials. This white woolen dress is covered with blue-embroidered brown muslin, and the sash and shoulders are brown silk



Paris has always had an affection for velvet, but this season it has become a passion. Velvet is part of almost every Paris gown; here it is pink, with silver lace and gray and pink lamé tissue



The Highlanders have been in Paris as well as in New York, and their plaids are reflected gaily in the wool of many a Paris coat this season; the "cache-nez" has now the aid of a long scarf



Thoughts of the cold days to come have lent extra warmth to the coats of winter. This is of black and white wool, with white woollen fringe



A Premet model shows this one of the interesting ways that Paris is doing its hair



A high soft knot crowns the simplicity of this coiffure, a new model at Premet's

EVEN IN WARTIME, PARIS AND BEER ARE NOT TOO BUSY  
TO SHOW A FRIENDLY—AND WELCOME—INTEREST IN OUR  
GOWNS AND OUR COATS AND EVEN OUR COIFFURES



MARTIAL ET ARMAND HAVE BENT THEIR EFFORTS TO FROCKS WHICH WARM THE HEART—AND ALL THE REST—OF THE PARISienne DURING HER DAY-TIME HOURS

NOT SINCE VICTORIAN DAYS HAS THE MUFLING SCARF OF WOOL BEEN SO HON- OURED A MEMBER OF THE MODE; IT EVEN FORMS AN INTEGRAL PART OF THE COAT



Only a French designer would have the temerity to combine periwinkle blue wool with marron velvet—and that, perhaps, is fortunate, for unquestionably only a French designer would get this result from the combination



The wool muffler, which, up to recent seasons, hadn't had a show in the mode since Victorian days, is now a matter of great importance and even forms part of the coat. This scarf of green wool velours, like the coat, has a yellow facing and is finished with chenille embroidery



After all, there is no friend like the tried and trusty blue serge frock, and Paris makes an infinite variety of such frocks. This one is of marine blue serge and black satin, with gold and blue gray embroidery



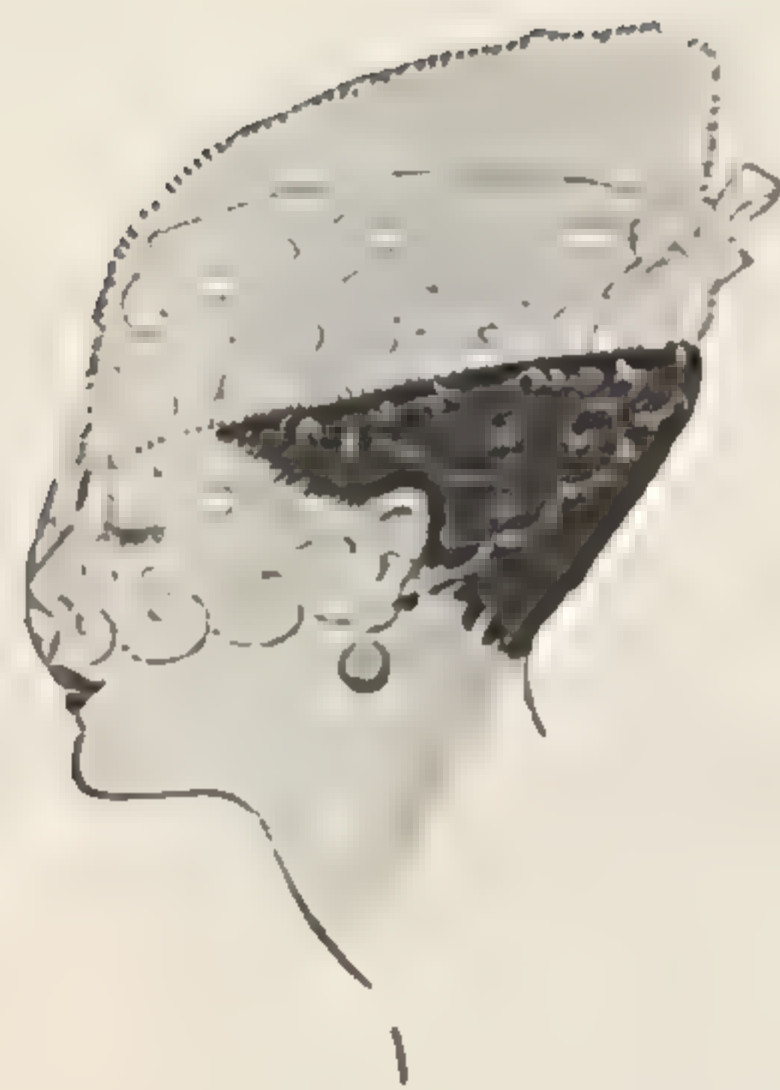
"Fur at top or at bottom," said Paris, referring to coats. "Very well," said this one of beige wool velours, with the interesting side pockets, "I'll have castor in both places." But, after the manner of many smart coats of this season, it content itself with but half a belt



LELONG AND MAUPAS REITERATE THE  
PARIS CREED OF WAR-TIME WINTERS:  
WARM, SOFT, AND SEVERELY SIMPLE



*The apotheosis of the French twist is this coiffure which went to the Bouffes-Parisiens*



*To be thus coiffed, hatted, and veiled is to be impeccably smart in the eyes of all Biarritz*



*A little brick red felt model from Molsch considers its ability to fold into a box its best trick*



*A silk jersey frock, gray blue and very full as to sleeves, surpassed the mode and chose to become almost all tunic. Fluffy embroidery in gray blue wool, opossum fur, and a black satin slip complete this work of Maupas*



*Heavy dresses are loosely and simply fashioned. This Lelong model of marron velvet joins waist and skirt at the hip-line and depends for a girdle on its surplice ends; there is a collar of écreu lace over a folded strip of blue silk*



*Warmly furred and warm of material as the tailored costumes of the season. Lelong makes this tailleur of emerald green velvet de laine, cut on simple lines and trimmed with otter on both the narrow skirt and the knee-length coat*





The costume of no regrets is the blue serge tailleur, especially when designed by Paquin, deftly embroidered in the same colour, and trimmed with taupe fur. Lewis made the hat of the new crushed strawberry velvet draped in regular gatherings and embroidered with silk



Also for Florence Walton did Paquin design this walking-costume of beige velours de laine, broadly collared with black fox. With this costume, Miss Walton wears trim boots of matching cloth and carries a cane with ivory handle. The Lewis hat is brown satin



In Paris they do everything to velvet; here Premet has striped it with machine-stitches. This tailleur is of marine blue velvet, and the waistcoat is of canary yellow velours de laine and black paillettes. The Lewis hat is of brown velvet, with a pink and gold gallite pin

## IN FRANCE, FLORENCE WALTON DEVOTED HER ART TO THE CHASSEURS ALPINS

WHEN Florence Walton returned the other day from her latest invasion of Paris, she brought with her, among other spoils, the four costumes on this page. Frocks and coats and hats were matters of obvious insignificance, however, before a plain little felt beret—the sort of thing that a French schoolboy could buy for a few francs before the war. This she gave the place of honour in her hat-trunk, prizing it above all the “creations” in the world. Why not, when it is the badge of the Chasseurs Alpains, the “Blue Devils of France,” one of the most famous corps in the world, and their General had given it to her with his own hand?

The prettiest actresses in Paris have been making trips to the trenches to play for the poilus, and Miss Walton found time to follow their example and to dance in one of those extraordinary theatres which are just out of gun-range. Her audience was composed of Chasseurs Alpains, and they appreciated both her thought of them and her dancing so highly that they made her officier avec brevet before she left them. That is why the plain little beret means more to her than all the velvet hats and aigrettes in the universe.

The four costumes on this page are good representatives of what the French capital does

## PAQUIN, PREMET, CHÉRUIT, AND LEWIS DE-

## VOTED THEIR ART TO FLORENCE WALTON



We believe that Chéruit had an Indian costume in mind in making this evening frock. The hand-embroidery and small white buttons give an effect of bead work, and those little loops surely once were leather; at present, however, they are of white Georgette crêpe, like the frock, and the bands are gray fur

when it thinks in terms of winter garments. First, two tailleurs from Paquin. One of them is very simple, a morning suit of beige cloth, with just a thought of sombreness in the black fox collar. The other, short and practical, too, is a little more elaborate because it is braided all over with soutache in the same tone—a dark navy blue. Revers and sleeves are all that escape. Here and there are touches of mole, because it is winter.

Then there is a suit of very dark blue velvet from Premet. The novelty of this lies in the vertical stitching, which runs up and down all over it and makes the material look as if it were striped. Of course there is a vest, and it is made of velours de laine, in chrome yellow, with square embroideries of jet. The vest and coat are both perfectly guiltless of collar, and the narrow belt has a Louis XIV air about it.

Chéruit designed the frock in the middle of lower half of the page. She took white crêpe and ran a double row of loops up and down the front like a ladder. Then she trimmed the crêpe with tiny white buttons and embroidery in white silk. Then she put a gray fur belt. Beware of it unless you have the supple slender lines of a dancer. Gray fur in just that spot adds inches and inches to the waist-line.





*As Jeanne d'Arc, in the French episode of the first part, Ina Claire, the successful "Polly With a Past," won a silent tribute to France in the spontaneous rising of the audience which greeted her entrance*



© by International Film Service

*Over the heads of the audience watching the pageant at "Rosemary Farm," one may see King John signing the Magna Charta at Runnymede*

#### THE AMERICAN STAGE PAYS ITS TRIBUTE TO THE AMERICAN RED CROSS

**I**N the open-air theatre at "Rosemary Farm," the Long Island estate of Mr. Roland R. Conklin, was given, early in October, a most gorgeous pageant, which proved to be, at the same time, one of the most successful of war benefits. This pageant, which consisted of episodes from the history of each of the Allied nations, and the presentation of the case of each Ally before the bar of Truth, Justice, and Liberty, was organized by actors and actresses of the American stage as their contribution to the American

*(Continued on page 128)*



Three photographs by Ira L. Hill

*Jeanne de Clairmont, personified by Jeanne Eagels (now playing in "Hamilton"), was so gay a coquette of the old French school as to make one realize the sad decline of coquetry in this day and generation*



*In the historic pageant which preceded "The Drawing of the Sword," Ethel Barrymore appeared as Flanders in the gorgeous raiment of old Flemish days,—a striking contrast to her later appearance as mourning Belgium*





In the episode of the days of Jeanne d'Arc, Mrs. Ben Ali Haggin was the Duchess d'Alençon and wore the sumptuous costume of the court of Charles VII



Frances White, whose vocation is promoting gaiety at the Midnight Frolic, was a page of the court. Her dancing partner, William Rock, was a jester



Aimée Dalmores forsook the "maquies" to appear in the Red Cross Pageant as the Countess de Nevers, in medieval costume with hennin and floating veil



Ira L. Hill

Olive Tell represented Louvain in the quartet of cities which came to offer their allegiance to Flanders in the Flemish episode of the historic pageant



Clifton Webb, who appeared this season in "Love o' Mike," found use for his excellent voice as Alain Chartier, the troubadour



Adelaide Prince (now playing in "Mary's Ankle"), represented the old Flemish city of Ypres which appeared with Louvain, Ghent, and Bruges





Mrs. Sherwood Aldrich sponsored this charmingly simple coiffure at dinner at the Ritz



Among the enthusiastic spectators at the exciting race for the Harbor Hill Cup were Mrs. Lydig Hoyt and Mrs. William Woodward, and Captain F. F. de Casteja, of the French Army



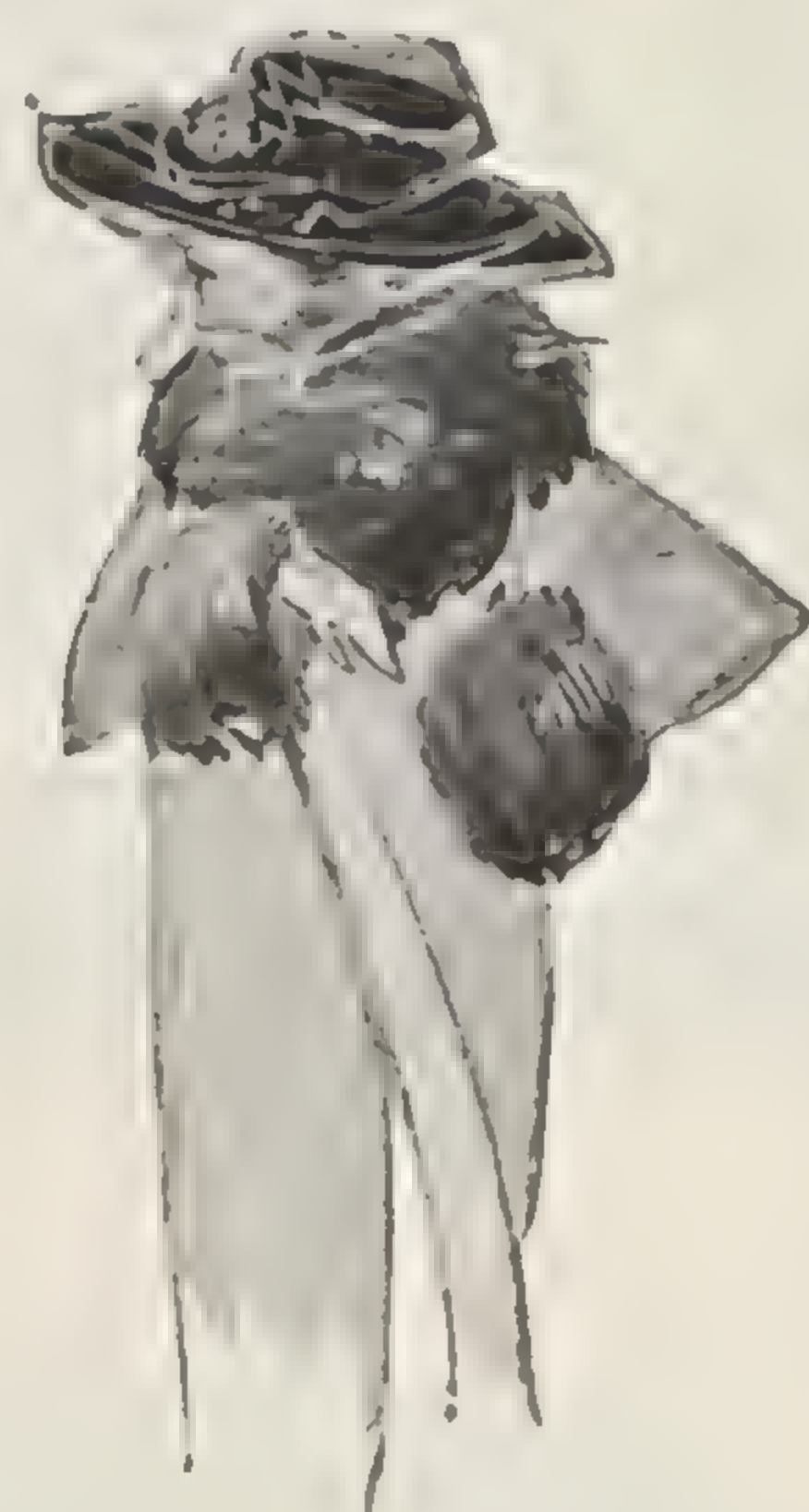
A hat of tête de nègre satin with two sprays of osprey was seen at the Red Cross Pageant



Leopard skin combined with tawny broken fur helped to keep one young person warm at the Pageant of the Allies at "Rosemary Farm"



A curious enamel band, in varied colours, gave an oriental air to this coiffure, seen at the Ritz.



Yards of dark blue maline wound about this hat and tied nonchalantly in the back gave a whimsical and decidedly smart effect



Mrs. George Baker, junior, was one of the notable gathering at the first autumn races at Piping Rock



A smart shooting-costume was this one, worn by an instructor at the rifle range atop the Vanderbilt



Little Miss Betty Stettinius, a skilful rider at the season's horse shows, viewed the Piping Rock races



Miss Martha Maynard is a very active member of the shooting-club which replaces the thé dansant



A young girl wore this festive costume all in red and gray while taking one day at Sherry



# A NEW SEASON SEES NEW YORK TRANSFORMED

Fifth Avenue Is Not the Avenue of  
Other Days; Stirred by the Great-  
ness of World War, It Assumes New  
Activities with a New Dignity

**F**FIFTH AVENUE is by degrees taking on a new personality. Associated first with the aristocratic residences of the city, and, later, also with the shops of the more exclusive tradesmen, it has now taken on an entirely new significance. Since the entrance of America into the war, Fifth Avenue has looked upon General Joffre and the Honourable Arthur Balfour, upon the Italian Prince Udine, and upon missions from Belgium and Japan. Fifth Avenue has been hung with many flags and decorated with many emblems, from the single red circle of Japan to the scarlet insignia of the Red Cross, so dramatically flung from every post on the day when the nurses held their parade.

Down the broad sweep of this same Avenue have marched the crack regiments of the state: the Seventy-first, the Sixty-ninth, the Seventh, and lastly, with flying pennants, Squadron A, the very name of which conjures up visions of plumed hats, perfectly groomed horses, and parade reviews; this time they came as a company of serious-faced men clad in the olive drab uniform of service and bearing all their army equipment strapped to the backs of their saddles.

## THE SPIRIT OF FIFTH AVENUE

These manifestations of the powerful activities that now stir us are always viewed by the same crowd,—quiet, intent, and sympathetic, but stirred by odd little bursts of enthusiasm; and always at intervals a voice calls out "Good-bye, Bob," or "Good luck, Dick," and some bronzed youth in the line smiles his acknowledgment of the greeting. Before the Public Library, some one is always haranguing a crowd; it may be a woman with a megaphone selling Liberty Bonds, or perhaps it is a youth with a stretcher and a scarred war dog collecting funds for the Russian ambulance; but one misses the slender young officer in uniform who, earlier in the season, used to end his appeal for recruits with, "Come on fellows—enlist! I want a lot of you to come up to me 'over there' and say, 'Hello! I remember you; I heard you talk on the corner of Fifth Avenue and Forty-second Street,—let me see, that's about three thousand miles away.'"

Fifth Avenue can never again be associated merely with wealth and fashion; it has taken on a new character, and with it comes an entirely new dignity. The very churches which are scattered along its length seem to have acquired an added impressiveness, for to them, as to the churches of England and France, has turned many a watcher, after the soldiers have passed, to murmur a prayer or light a candle for the

safety of those who leave for "over there." This change is not confined merely to this one great Avenue, however. New York itself is not like the New York of other seasons: in everything there is an undernote of seriousness. The Junior Assemblies and the dances at Sherry's have been given up, and few hostesses have made any plans for private entertainments. The opera and the various more or less formal affairs held for the benefit of war charities promise to provide the only break in the dulness of the season. The dinner and vaudeville which was planned by Mrs. Adolf Ladenburg for the benefit of the Sailors' Club, at 81 Sands Street, Brooklyn, was held at the Ritz and brought a number of smart people from Long Island into town one Sunday evening a short time ago. The Sailors' Club will provide for the sailors and marines of the United States Navy many comforts and small luxuries, such as tobacco, at a very low cost. Among those who lent their support to the entertainment were a number of officers of both the army and the navy, as well as many civilians of social prominence.

The uniforms of the men in service make striking foils for the toilettes that are seen at

evening affairs these days. One of the most effective evening gowns that has been recently noted was the black costume worn by a very smart woman who was hostess to a small dinner party at the Ritz; this

gown, which is sketched at the left in the illustration at the bottom of this page, had a panel of chiffon at the front and a long train of satin, while the rest of the gown was heavily embroidered with jet. Of unusual form were the straps of silver and crystal over the shoulders. A scarf of black tulle supplemented the gown; these tulle scarfs, by the way, are much in evidence now and are even seen with fur collars. A very lovely gown which was worn by one of the guests of the evening appears in the same illustration. Of black tulle, it was lightly embroidered in silver and jet and was worn over a foundation of silver cloth. There was an unusual short cape of tulle at the back, extending over the top of the black velvet train, which showed silver as a lining. A bag, which hung from the arm by a silver cord, was of black velvet decorated with a single silver rose. Mrs. Sherwood Aldrich, who was one of those dining at the Ritz that evening, affects the smart coiffure shown in the sketch at the upper left of the opposite page. The hair was drawn from the forehead in a loose pompadour and arranged in a knot rather high at the back of the head. One woman wore, with interesting oriental effect, the coiffure sketched in the middle of page 52. Her dark hair was so arranged that no knot was visible, and low across her brow was drawn a curious band of old-blue, green, and purple enamel.

## A NEW RIFLE RANGE

Since a lack of available partners has rather discouraged dancing, the question of a popular pastime receives an agreeable answer in the new shooting-club that has its range on the top of the Vanderbilt. Captain Philip Lydig, Mr. William Rhineland Stewart, junior, Mr. Percy Pyne, junior, and Mr. J. Louis Boissevain are among its sponsors. The range is equipped with a hunting-lodge with its due complement of open fires; on certain afternoons it will be

(Continued on page 132)



Very smart, both as to hat and as to coat, was Miss Grace Cum-nock at the Piping Rock race meet



Miss Marion Tiffany watched the excitement of the first races of the autumn at Piping Rock



A very smart woman who was hostess at a dinner at the Ritz recently, wore the jet-embroidered black gown at the left. One of the guests appeared in a distinguished combination of black and silver





JEWELS

A JEWEL MAY BE AS BRAVE AS A SMILE

JEWELS FROM CARTIER

POSED BY FLORE RIVALLES

*It was Queen Victoria who said that, during a period of stress, the duty of women was to "keep up the tone of the country," not only by their calm in every situation, but by maintaining, also, their feminine charm. Nowadays, the American woman realizes that the true patriot is she who looks her best and does her utmost to maintain her charm and gaiety. This she does by wearing her loveliest gowns and jewels.*





DEWEY



*This set of diamonds and pearls—and no one has discovered anything more lovely for evening wear than diamonds and pearls—consists of earrings, each a pear-shaped drop of one exquisitely cut diamond and smaller diamonds set in platinum. The collar is of tiny pearls, strung on fine platinum wire, and it fastens with a clasp of diamonds set in platinum. The rope of matched pearls is strung on silk, and the ring is a pearl set in a circle of diamonds, in a gold and platinum band*

*The earrings of this set for daytime wear are each a pear-shaped emerald set with a pearl stud and brilliants in platinum. On two black cords around the neck is an ornament of East Indian design in emeralds and diamonds; this cord has two diamond slides and a diamond clasp. A string of pearls, clasped with emeralds in back, forms the chain for an emerald from which hang two pear-shaped emeralds, two pearls, and an uncut ruby. Two hats from Waters*

## THE IMPORTANCE OF BEING JEWELLED

**W**E are all doing our best to keep the world a livable place in these war times. We have looked to the comfort of our soldiers and sailors; we have given our money freely; we have started to rebuild towns and to replace forests; in other words, we have been, and are, doing our bit.

However, there is another most important side to this business of doing our bit,—the side which “keeps the tone of the world up.” It was Queen Victoria of England who explained the meaning of this particular duty of women to her feminine subjects. It was at the time of the Boer war, when the women were saying fond good-byes and sending their men to far South Africa. Spirits were naturally low then, and many women, in their discouragement, discarded all gaiety and affected mourning in their clothes to an extreme degree.

### KEEPING UP ONE'S TONE

It was at this critical moment that the Queen made her remarkable declaration and saved the day. She said that her women should be more sportsmanlike; that not only must they keep their own courage up, but the courage of their men as well, and this they would never do by affecting sensational mourning, either in spirits or in appearance, but only by maintaining their charm, their ability to master all situations, and, above all, by remaining their lovely feminine selves.

The Frenchwoman knows the value of always looking her best. She knows that without her personal charm, little can be done, while with it, anything may be accomplished. It is in the

When, for the Sake of Drooping Spirits,  
Something Needs to Be Added to the Gaiety  
of Nations, Nothing Could Sparkle More  
Couragously Than Exquisite Jewels

French home, too, that the subject, “war” is tabooed when the men come from the front. Home, in the fullest meaning of the word, is then expressed; an atmosphere of brave sympathy and lightest spirits and gaiety is insisted upon throughout that furlough. The Frenchwoman then wears her prettiest gowns, her loveliest jewels, and she is gay and laughs,—and who knows so well as the Frenchwoman how to laugh when perhaps she fears most?

Some of our most philanthropic American women have, in their keen enthusiasm to be of service, unconsciously taken the burdens of the world upon their shoulders. They have worn neutral clothes in neutral colours, and have packed their lovely clothes away and sent all their jewels to the safe-deposit.

There is no wearing-apparel that evidences prosperous times as do rare jewels. Jewels are the emblems of wealth and power. If these are discarded, are we to believe that the era of imposing and stately ceremonies has passed? This is by no means true, for, as the months roll by and economic conditions gradually take on a more decidedly encouraging form, we shall see, at the coming functions, the jewels and gowns that have, in a burst of misconstrued patriotism, been laid aside. These will be the surface expressions of the success which is truly ours in all our industries and other undertakings.

This is the spirit of the new shop of Cartier, a spirit which is a very true interpretation of the Paris house of Cartier. Jewels of every type and description are shown, and these jewels are as lovely as they are rare. Pearls and diamonds are the leaders in precious jewels, as they have always been, but there is always a fad or fashion in jewels, as in everything else that has an appreciative following. This season there is a marked tendency for stones odd in colour, cut in unusual design, and suspended from cords and chains that are such a contrast in themselves that they are startling. It is in this shop that several pendants are shown, designed after East Indian patterns, and made in East Indian colour combinations. There is a pendant which has a priceless emerald suspended on a chain of pearls, and which is further ornamented with two pear-shaped emeralds and an uncut ruby strung on a platinum chain. Each stone is set in platinum prongs, which are paved with tiny brilliants, and the clasp, which is a cluster of emeralds, is set in gold.

### THE JEWELS OF THE DAY

The bandeau, or the diadem, worn with a collar of pearls and diamonds, or a necklace of diamonds, is the sort of formal jewel to be worn to the opera. Ropes of pearls and short pearl strands are the acknowledged favourite for the afternoon, although, of late, pendants, ornamented with odd and precious stones, suspended on chains or cords, are seen a great deal in the daytime.

The only respect in which the war has affected jewels is that their settings are more simple.



## CARTIER OFFERS JEWELS

"TO KEEP UP THE TONE OF  
THE WORLD," FOR THESE ARE  
NO TIMES TO DRESS DRABLY  
AND CONCEAL THE GAIETY OF  
JEWELS IN SAFE-DEPOSITS

(Right) The aigrette head-dress requires a most exquisite setting to carry out the idea of queenliness it implies. This one is set in a motif made of finely cut diamonds, large and small, set in platinum. The collar, designed from those of the time of Louis XVI, is a narrow band of finely cut diamonds, set in platinum, and at one side is a flat flexible bow-knot of large diamonds and finely cut brilliants. The bracelet of this set is a flexible platinum band set with small diamonds with a group of large diamonds as a centre motif. Callot gown from Bergdorf and Goodman



(Below) The American woman is really just beginning to realize the possibilities of the diamond tiara. This one is of marvellously designed platinum, made with large diamonds at the points and smaller diamonds to carry out the design. The diamond ornament on the front of the gown fastens on one shoulder with diamond pins from which several flexible chains of diamonds in platinum are suspended; these are caught again by a wheel-like diamond pin in front. The earrings are pear-shaped diamonds, suspended by a brilliant-set platinum chain. Bulloz gown from Bergdorf and Goodman



BEVERLY



# WHEN YOU COME TO THE END OF A PERFECT DAY

IT all started when I crossed the French gray threshold of Mme. Claudine, beauty specialist. Up to that time, I have always considered myself happy. My life was singularly free from care and sorrow, and I knew nothing of the bitterness of labour. But that is all over now. I will never be the innocent girl that I was before Mme. Claudine, beauty specialist, came into my life. I may get over it, but I shall never be the same.

You see, I have always had a longing to be beautiful. It was a veritable obsession with me. As a result of having people say to me, in early youth, "Don't you care—handsome is as handsome does," or "Never you mind, dear, it isn't always a pretty face that attracts the men," I grew quite bitter about

The Beauty Specialists Have Conspired to Make the Pre-Retiring Hour the Busiest Time in a Woman's Day

By DOROTHY ROTHSCHILD PARKER



*I sadly surveyed myself in the mirror. I can only say that my appearance would have been grounds for divorce in any state in the Union*

the thing. I took every pretty woman as a personal affront, and every time some unusually dazzling creature passed me, I murmured, resentfully, "There, but for the grace of God, go I!" But, though I longed with all my heart to be beautiful, I never took any action about it. I didn't know exactly what to do. I realized that there were far too many beautiful women in this world for beauty to be a mere gift of nature, but I had no idea how it was attained,—that is, I had no idea until I went to see Mme. Claudine. Mme. Claudine's mauve and French gray salon was a deceitfully unbusinesslike place, cloying with the odours of myriad creams and powders. Mme. Claudine herself was tall and dark and exquisitely painted, clad in a gray gown that looked as if it had been put on with a brush. She had a manner singularly at variance with her looks, for she was brisk and businesslike, and she spoke volubly, in a clear, rather loud voice.

## THE ETCETERAS OF BEAUTY

When women stop wanting to be beautiful, and Mme. Claudine is forced to discontinue her business as a beauty specialist, another calling is awaiting her. She can become an agent for "The Lives and Letters of the World's Greatest Composers," in fourteen volumes;

so unmistakable a talent I have never seen. In half an hour she had sold me more creams, lotions, soaps, ointments, and appliances than I had even known existed. When the case containing all the articles was deposited in my hall that afternoon, I could not believe that it held my purchases. I thought that some one had played a joke on me and sent me a Ford.

Mme. Claudine was nothing if not thorough. She set down a diet list, rigidly excluding everything palatable, she wrote a series of exercises, and she gave me a folio of instructions as to the exact use of each aid to beauty that I had acquired. It seemed that the important part of the treatment was that it must be applied at night, just before retiring. The last hour, before I went to bed, was to be the busiest hour of the day. She gave me the impression that everything would be ruined if the rites were conducted by daylight. It must all be done at night,—the exercises must be gone through, the lotions applied, the contrivances to bring beauty nearer must be donned. Those were her last words to me, "Remember, at night, just before you go to bed."

I wondered why, at the time, one must do all this just before going to bed. I know, now, all too well. It is because, after one has finished with her struggle for beauty, she is so exhausted that she couldn't possibly do anything but go to bed. But I am digressing.

## IN THE WATCHES OF THE NIGHT

That night, I locked myself in what the early-Victorian novelists called the privacy of my chamber. I knew that one should have a French



*I knew that one should have a French maid or so to assist with the ceremonies—they are part of the rule*

maid or so to assist with the ceremonies,—they are part of the rite. But, although not at all a clairvoyant sort of person, I seemed to see a picture of what I was going to look like when I was accoutred in some of those beauty contrivances of Mme. Claudine's invention, and I felt it was one of those times which come in the life of every woman, when it is best to be alone.

I started the performance at my usual retiring-hour, thinking, in my blissful ignorance, that it would be all over in about twenty minutes. I have since learned that one should begin one's beauty culture about tea-time,—that is, if one wishes to go to bed the same night.

The first thing on the list was my hair. In happier days, I had always brushed my hair fifty times, night and morning, and called it a day. But that was mere child's play compared to Mme. Claudine's system. First, the scalp had to be massaged for twenty minutes,—how easy that is to read! There has never been a longer twenty minutes in my life than that one.

(Continued on page 124)

*The first of the more strenuous exercises was that delightful little pastime of touching the floor with the finger-tips without bending the knees*





EVENING WRAPS OF VELVET, SATIN, OR  
BROCADE FIND EQUAL FAVOUR—BUT FUR,  
AT TOP OR BOTTOM, IS INDISPENSABLE



*Distinctive, even amid the many styles and materials which make the evening wrap the lovely thing it is this season, is this combination of black velvet and white satin, from Paquin. The interesting upper part is of white satin, lined with black velvet, which shows in the turned-back cuffs. The long waist-line is outlined with a wide band of black, white, and silver embroidery, and below it is a silk-tasselled velvet sash, which seems to hold the wrap together. The collar is of black fox; wrap from Gidding*



*Jenny has offered a solution to the problem, "Shall one's evening wrap be cape or coat?", for this is both and, as a result, doubly charming and doubly warm. It is of black satin lined with beige duvetyne (that's the way of wraps this season) and the under part is a long straight coat, while over this is a wide straight cape, hung from the collar in fine shirrings and held together near the bottom with a large buckle of black jet. The collar and the wide band are of squirrel dyed the colour of kolinsky*



*To slip into this Martial et Armand coat of black and silver metallic brocade and black velvet is to be enfolded in both luxury and comfort. It is made on slightly circular lines and has a collar, cuffs, and deep band of black lynx fur. A silver tasselled cord comes from the front and hangs over the shoulder, and there is a trimming of silver braid and silver thread at either side; this model and that at the right, above, from Bonwit Teller*



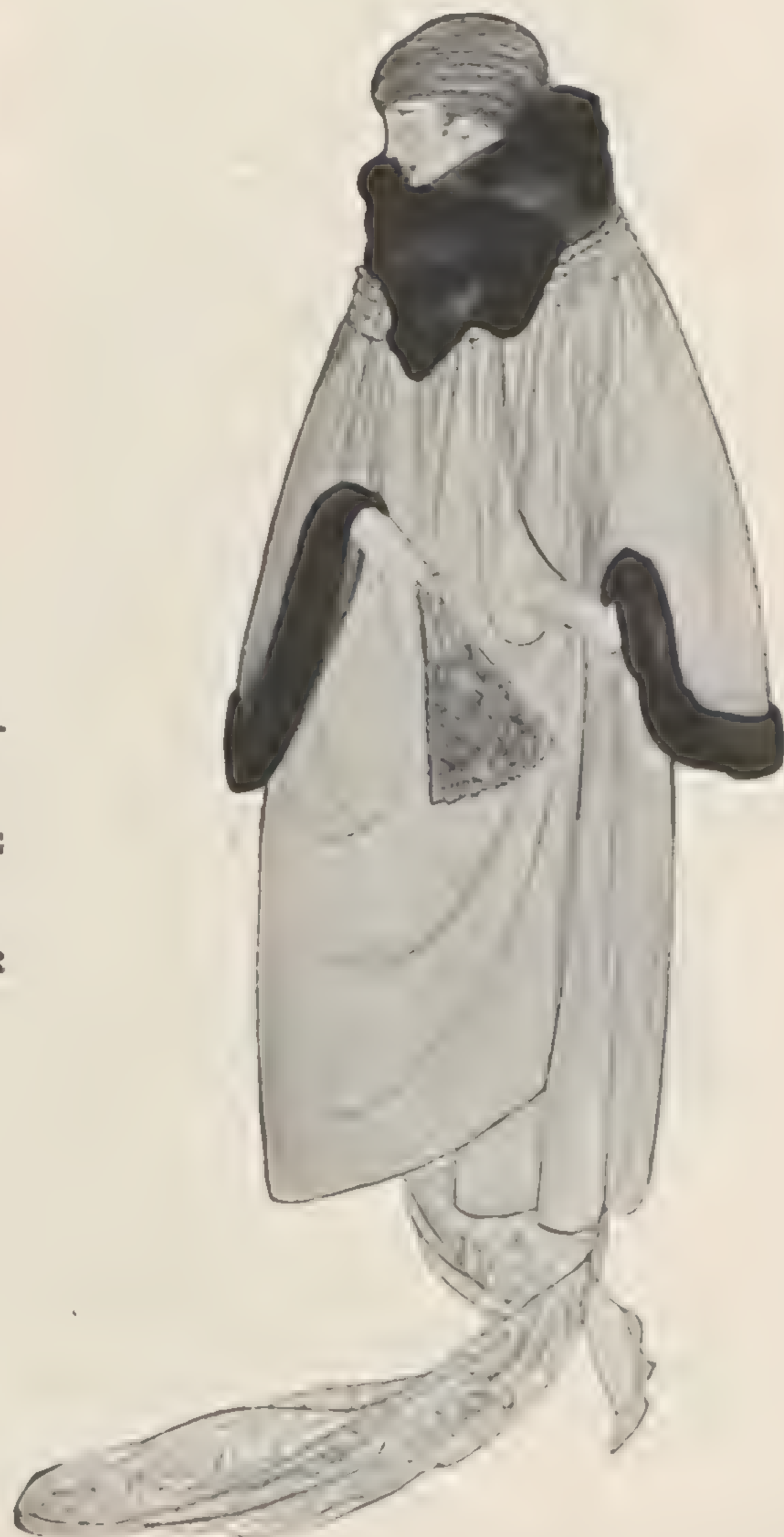
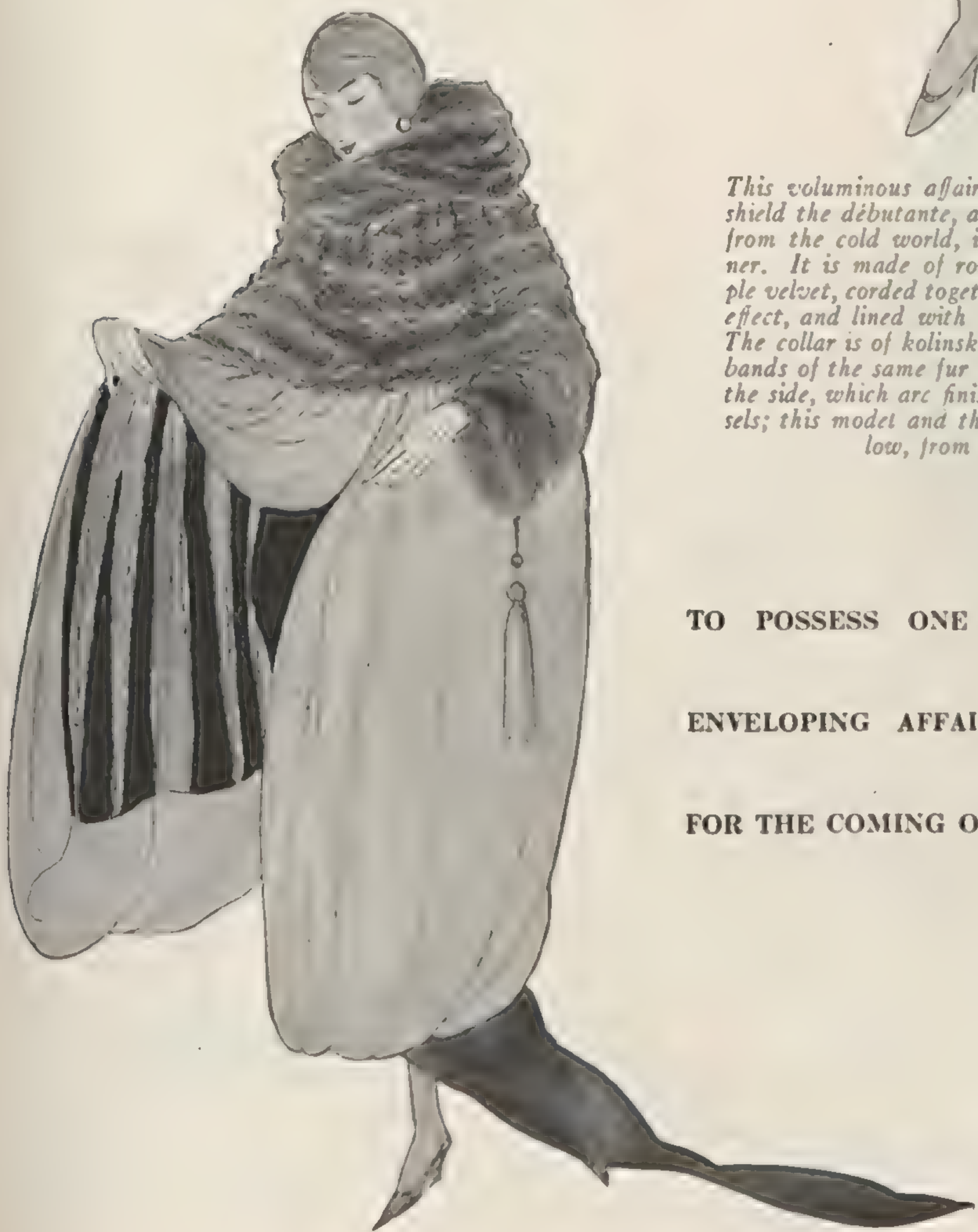


(Below) Very simple in line, if not in effect, is this warm all-enveloping evening wrap from Chéruit. Flame coloured velvet, lined with tobacco brown chiffon, striped with wide bands of brown satin hem-stitched to the chiffon, makes the lower part. Mink is employed for the deep yoke, the high turn-over collar, and the short sleeves, which form the upper part. Gold Chinese tassels hang at either side; from Bonwit Teller

(Below) Long and loose and very lovely is this Premet wrap of salmon coloured velvet, lined with a deeper shade of crêpe de Chine and trimmed with black Hudson seal. There are bands of shirring, which hold the fulness in place about the neck, and little, circular, fur-trimmed apes, which form the sleeves. The high straight collar of Hudson seal turns up warmly around the neck and fastens by slipping one end through the other

This voluminous affair, from Lanvin, will shield the débutante, and her party frocks, from the cold world, in a delightful manner. It is made of row after row of purple velvet, corded together to give a quilted effect, and lined with orchid coloured silk. The collar is of kolinsky-dyed squirrel, and bands of the same fur hide the openings at the side, which are finished with silver tassels; this model and that at the right, below, from Gidding

TO POSSESS ONE OF THESE ALL-  
ENVELOPING AFFAIRS IS TO LONG  
FOR THE COMING OF COLD WEATHER





# THE MODE IN MOURNING

The War Has Greatly Changed the Costume of Mourning, and Even in This Country It Has Ceased to Be a Thing of Deep Depressing Gloom



*Pointed fox, worn by Mrs. George Baker, junior, is a smart fur for half-mourning*



*A facing of white crape relieved the sombreness of this hat, worn at the Ritz*



*A guest at the wedding of Miss Eleanor Baxter wore a wide hat with a trimming of crape grapes*



*This small chic hat, trimmed with blackbirds, was worn by a guest at the wedding of Miss Frederica Bull*



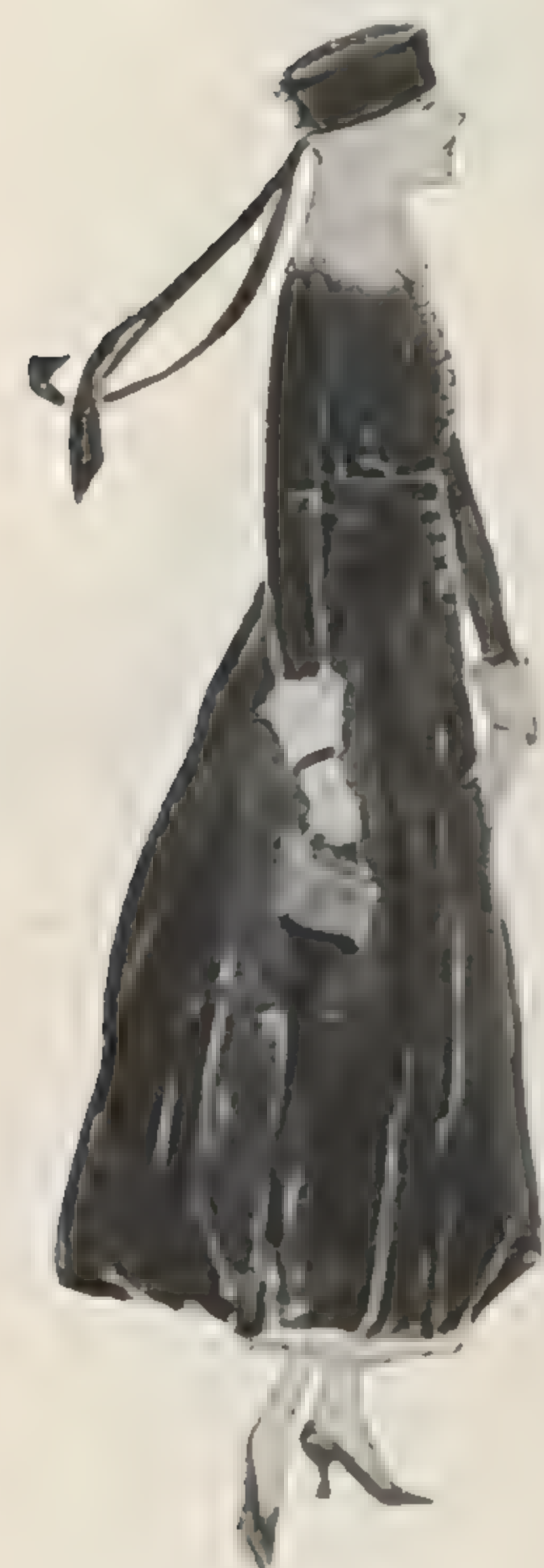
Her flat mesh bag was of silver, and, by the way, one sees these mesh bags more and more in the hands of smart women. The ornate bag of silk and even the beaded bag have been largely superseded by a bag of either gold or silver mesh.

IT is a noticeable fact that in every fashionable assemblage a certain number of women stand out from those about them because of the smartness of their dress and their appearance. At the Ritz, on Fifth Avenue, at the autumn hunt meets, and in the fashionable clubs, one involuntarily singles out for attention the costumes of some few women among the many. It is astonishing to find how frequently the woman upon whom one's attention is thus focused is in mourning. Black, of course, is always more or less in contrast to its surroundings, and therefore apt to catch the eye. Black, moreover, is notably smart, and, in addition to this, it is becoming to the vast majority of women.

## SMARTNESS IN MOURNING

The mourning of the present day is not, like that of the past, a thing of unmitigated gloom. Perhaps this is because just now so many Frenchwomen are in mourning, and the American woman cannot resist taking a leaf from the book of her French sister and adopting some of the unconscious coquetties that are introduced into the mourning dress of the Parisienne. Or perhaps it is simply that the present generation is a bit more advanced in the subtleties of dress than those which have gone before. In any event, an astonishing number of smart and individual mourning-costumes are to be seen in New York at present.

One of the very smartest of these was the frock which Mrs. Peter Cooper Bryce, who was Miss Angelica Brown, recently wore at Sherry's during the luncheon hour, and which is sketched at the bottom of this page, at the left. It was made of black taffeta of an exquisitely supple and lustrous quality, and fastened down the front with dull silver buttons. At the bottom it was caught in over a petticoat of the sheerest white organdy, through which white-stockinged ankles were visible for an inch or two above little black pumps. Additional cachet was given this costume by a high collar of pleated organdy and deep cuffs



*A smart little hat and a smart little collar went with a frock worn by Mrs. Peter Cooper Bryce at Sherry's*



*Dignified and charming was the black, fur-trimmed chifon wrap worn by Mrs. J. Sergeant Cram at the Piping Rock Club recently*

of the same material, both obviously inspired by old Dutch paintings. Her close hat of black silk, not unlike a nurse's turban in shape, was entirely filled in at the top with silk ruchings, and from the back of it, fastened just below two chic little buttons, there floated two long silk streamers.

Another very attractive mourning-costume was worn by Mrs. Bryce at the Red Cross Pageant, held at the Rosemary open-air theatre, on the estate of Mr. and Mrs. Roland Conklin, at Lloyd's Neck; it is sketched at the bottom of this page, at the right. White pipings emphasized the line of the hem of both skirt and coat and marked the closing of the coat at the front. The suit was of a soft wool stuff and had a girdle of the same material, knotted at the front and tipped with white tassels. Her soft rolled collar gave a becoming touch at the throat, and she wore a tiny black hat. With the coming of sundown and a chill wind, she wound about her throat the fluffy white wool muffler which she had carried over her arm during the afternoon.

## CONCERNING HATS AND FURS

The costume which Mrs. George Baker, junior, wore at luncheon at the Ritz a short time ago is sketched at the upper left on this page, and is especially interesting as indicating the correct accessories which may be worn with second mourning. With a gown and hat of black, Mrs. Baker wore furs of pointed fox and ropes of pearls about her neck.

Pointed fox is not only one of the smartest furs of the season, but also the most appropriate fur for the woman who has put aside full mourning. Not infrequently, however, other dark furs, such as sable or skunk, are worn with second mourning. A smart hat seen recently at the Ritz is sketched at the upper right on this page. Of sailor shape, this hat was faced with white crape, bound with black crape, and trimmed on the crown with a band and ruches of heavy mourning-crape.

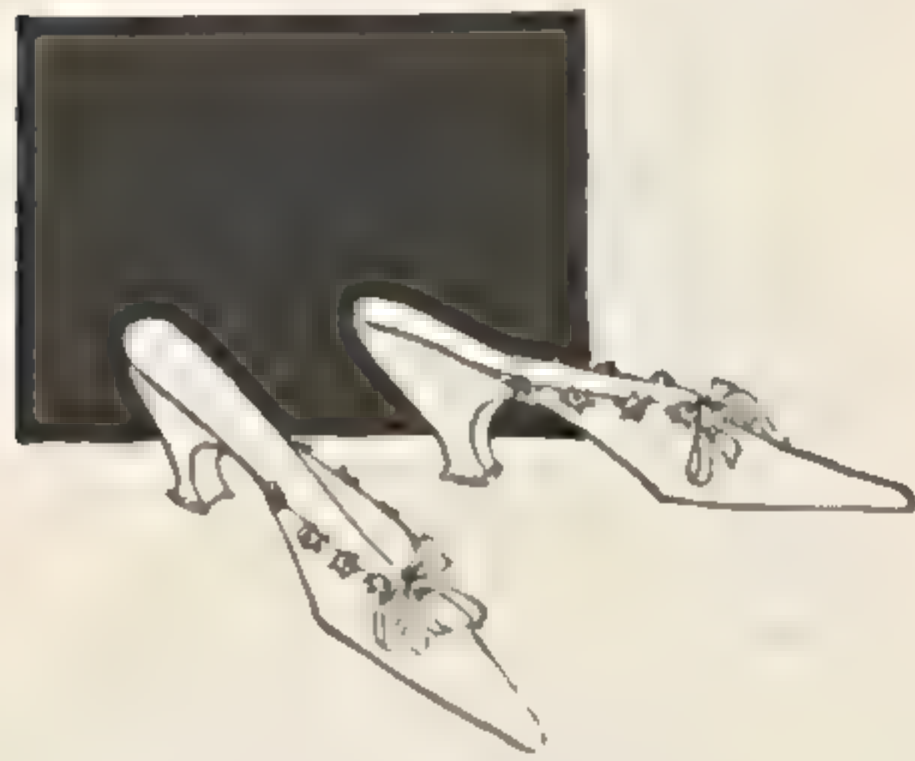
One of the guests at the recent wedding of Miss (Continued on page 110)



*Dressed in this costume of soft black wool, Mrs. Bryce watched the Red Cross Pageant at Lloyd's Neck*



# WITHIN THE INNER CIRCLES OF THE WARDROBE



*The last shows that even mules follow fashion*



*Again that Chinese note; mules from Cammeyer*

The Lingerie of the Fastidious Woman  
Is a Personal Affair of Uncompromising  
Standards; Dainty Things of Delicate  
Tints Have Many a Smart Touch

PERHAPS it is a severely plain tailleur that she is wearing, or perhaps it is an elaborate evening gown, or, again, it may be a negligée that is never seen outside the boudoir; but always the lingerie that goes under it is the daintiest, and, at times, the most frivolous of affairs. An undergarment may be a thing of delicate fabric and rare lace, or it may be of the simplest design, but, in any case, its materials and workmanship are of the very finest. French thought and the skill of clever fingers go into its making, and the result is something of true charm and beauty. The value, too, of these hand-made bits of frippery is by no means negligible. A set of exquisite lingerie has often a considerable aggregate value. Such expenditure is not unreasonable extravagance,—not at all. Just as a woman's blouse must be smart and finely made, so must the little bodice under it be characterized by daintiness and individuality. And, since this is Madame's demand, Paris is always planning and achieving new and attractive combinations of silk and lace and fine linen with which to please the woman of taste; and, too, there are fashions in lingerie as well as in the clothes that are more generally visible.

This is a phase of dress that the war will not speedily affect. A woman's lingerie is something that lies between herself and her conscience; it demands a certain high standard that must be maintained. The dainty night-robe which her maid lays out upon the bed at night tells far more of a woman's character and taste than does the elaborate costume that she wore to dinner. The lingerie of the fashionable woman must, of course, be always hand-made. No machine ever comes near it, except occasionally, perhaps, for some unusual touch; some of the new garments just over from Paris are trimmed with the same delicate tracery of machine-stitching that one sees used on many of the smart frocks of the season. This sort of embroidery trims the gown of mauve pink silk ninon illustrated at the upper left on the following page. It is fastened with old-blue loops around embroidered buttons at the neck and caught in a little at the waist by a belt of ninon embroidered in old-blue thread. One of a three-piece set, this gown and the other pieces which accompany it are, of course, made by hand. Silk ninon is a material which is being much used for the new Paris lingerie; like chiffon, yet so heavy that it resembles an Italian silk, it launders very beautifully, and it does not wrinkle so readily as linen. Even a gown of this material is not worn a second time without pressing.

## FRENCH LINGERIE

The chemise at the left in the sketch at the top of the following page, in the middle, is also trimmed with machine-embroidery, worked in old-blue on white handkerchief linen. The zigzag border and the design of graduated dots are duplicated on the drawers that accompany the set. Similar embroidery in white trims the deep pink linen set sketched in the middle of the same picture; this model is quite unusual, and has a cluster of tucks at the front held together by pink ribbon. The drawers are trimmed with stitching around the bottom and up the sides for a space and are caught together at the sides with a bit of ribbon. Many of the prettiest new drawers from Paris have trimming up the sides, and the more



*One may draw the veil over the pretty camisole—provided the veil be transparent; from Grande Maison de Blanc*

novel of them open up the entire length of the left side with little buttons and buttonholes as do those of flesh crêpe de Chine sketched near the middle of the following page. Another dainty set in flesh pink linen is trimmed with tiny button-like dots of white hand-embroidery. The dots go about the neck and hem of the combination and also follow the hem of the drawers and simulate a fastening at the side. The drawers are slashed from hem to waist-line and then sewn together with an overlapping seam.



*When one pours tea for intimate friends, one may well wear a gown of strawberry satin, fresh with écreu batiste; from Boué Soeurs*

With the perfection of the new tinting powders, one now has the comforting assurance that garments will come from the tub exactly the same delicate shade that they went into it. There is, besides the favoured flesh colour, lingerie of a deeper shade of pink tinged with orange, and there is also the new sunset yellow. Except for wear with a negligée or an evening gown, however, these deeper tones should be avoided unless a woman happens to be of the exceptional type to which extreme novelties are permitted. Some of the daintiest lingerie of the season combines two colours, as flesh pink and pale blue. This combination is illustrated in the chemise in the extreme right in the sketch at the top of the following page; it comes in flesh coloured linen or ninon with a blue band about the neck and little blue leaves set in with punch-work.

## THE NEW TRIMMINGS

Frills and puffings of net are attractive features of some of the new French lingerie. Sometimes the net is used in quite an original manner, as in the case of one set, the various garments of which have little net leaves worked into the linen. The material is, of course, cut away beneath the leaf. The entire yoke of the nightgown on the right in the sketch at the bottom of the following page is of net; the only lace used is a narrow insertion of Valenciennes to connect the little frills and puffings. An unusual and dainty collar trims the gown of flesh coloured chiffon cloth at the left of this group. This collar is of pleated handkerchief linen and is the one touch of white; the gown has hand-hemstitched tucks and a girdle and sleeve-knots of flesh pink ribbon. Daintily touched with colour is the organdy petticoat in the middle of the sketch, with little embroidered orange rosebuds scattered between rows of Valenciennes lace and pink machine-stitching. Through the wide hem at the bottom of the skirt runs a broad pink ribbon, which draws it in a bit to give the effect of another puffing. Net, lace, and tiny tucks are pleasantly combined with white linen in the camisole on this page; a bit of pink ribbon is cleverly worked into the design of the trimming.

As much depends upon the care given to lingerie as upon that which is accorded the more formal items of a woman's wardrobe; as a rule, the most exquisite lingerie should not be laundered, but sent to the cleanser. This is the way the French woman treats her fine lingerie, and in Paris there are special firms that cleanse lingerie so beautifully that many fastidious Englishwomen have, in the past, sent their things across the Channel to them. The simpler crêpe de Chine, chiffon, and handkerchief-linen lingerie may, however, be sent to the tub without hesitation, and there are a number of tinting preparations which may be used with safety upon even superlatively fine things. One of the best of these comes in a little paper box with a perforated top and may be had in a great variety of shades. Used after the manner of ordinary blueing, it does its work very efficiently.

Lingerie may be marked in a number of different ways. Some women use a monogram or an initial, but a very appropriate marking for these intimate garments is the first name embroidered in a facsimile of one's own handwriting.

The same rule of superlative fineness which applies to the lingerie holds good





*It is a gown of silk ninon, the material that Paris approves for lingerie; from MacVeady*



*Now that the laundress has taken so cleverly to tinting in the tub, there need be no anxiety over coloured lingerie; from MacVeady*



*For the realm of the boudoir alone is this charming negligée; this is from Boué Socurs*

for the tea-gowns and negligées of the fastidious woman. However simple her street costume, the gown into which she slips during her hours of ease is invariably a thing of rare loveliness. For the boudoir alone is designed the negligée sketched on the right of this page, at the top; it consists of a coat of écru filet lace and white crêpe de Chine over a pleated slip of white mousseline de soie, trimmed with embroidered batiste and a band of filet lace upon which miniature ships float upon a placid sea. The coat may be knotted together across the front, as shown in

the illustration, or the ends may be turned back and knotted behind.

On the preceding page is illustrated a rather more formal tea-gown of strawberry coloured satin, with a charming little embroidered apron and collar of écru batiste and heavy écru lace edging. The underslip is of the same satin as the coat, the cord knotted about the waist is écru in shade, and there are graceful broad sleeves. This gown may quite appropriately be worn when a woman pours tea for a few intimate friends.

That even such trifles as mules follow the fashions is shown by the illustrations at the top of the preceding page; both pairs have the long last ending in a slightly square tip. Those shown at the right are of black satin with Chinese embroidery, while those at the left are of pink satin with little pink flowers surrounded by crystal beads at the top. In addition to these pretty mules, there are being shown many delightful contrivances in bath-slippers, made of such materials as toweling, cotton velours, and straw; these



*It's smart to have them slashed; from MacVeady*

are to be slipped on when the voluminous bath-robe is donned. Very frequently these slippers are made of the same material as the robe, and almost invariably they are composed of some substance which water will not

injure. In garters, too, some amusing whimsicalities are presented. Some of the prettiest of the new ones are ornamented with tiny beads. Sometimes a delicate motif is repeated over and over for the entire circumference of the garter and sometimes a more elaborate design appears just at the front in a flat motif.

*(Left) The only touch of white on a gown of flesh pink chiffon cloth is an unusual collar of pleated handkerchief linen*

*(Middle) The bright spots on an organdy petticoat are orange rosebuds embroidered on strips edged until stitching and lace*

*(Right) A charmingly simple robe uses fine net for its yoke and trimming; three gowns from Grande Maison de Blanc*





IT TAKES TWO KINDS OF FUR  
TO MAKE A COAT,— THAT  
IS, IT DOES THIS SEASON

FUR MUST NOW PUT ASIDE

ALL NATURAL INSTINCTS AND

GO IN STRAIGHT LINES



*A Callot motor coat and hat are both of muskrat. Like many of the Callot wraps this season, this coat has huge pockets, and fastens with brown bone buttons. The hat resembles an English soldier's cap*



*Callot has made this coat of leopard skin and muskrat. The circular skirt part curves into a waist-line girded by a double belt which ties in the back with long ends. The leopard and muskrat tam has a tassel of jet. Do notice the ruffles on the muff*



MODELS FROM H. JAECKEL AND SONS

*The one-sided fastening of this black caracul coat is very smart. Bulloz, who made it, has trimmed it with Hudson seal and fastened it with large balls of caracul in lieu of buttons*

*Another Callot coat is of a combination of moleskin and heavy kolinsky trimming. The full cape lines are achieved by gathering the skirt part on to a deep yoke. It's the sort of coat that can be worn in the daytime or as an evening coat, as required*

**T**HIS season you seldom see a piece of fur that is willing to see a whole coat through, from collar to hem, alone and unaided. Furs are all getting themselves combined now. Never has such an assorted variety of animals been known to be so thoroughly congenial. The muskrat and the leopard are lying right down together and thinking absolutely nothing of it. The mole and the kolinsky appear on one and the same coat at identically the same time and are in positively uncanny harmony; their one idea is to look smart. It just shows what a comical interest will do. It is noteworthy that all these furs, no matter what the

general outlines of the anatomy they covered in their earthly life, are taking the new, long, straight lines. They go to no end of trouble to do the smart thing. Just think of polecat (that's kolinsky before it's dyed), that has gone through life with a startling curve in its back, straightening out to take on the lines of the coat shown to the left on this page; or of leopard getting itself a double belt like the one on the coat to the right on this page, simply for the sake of acquiring a waist-line to emphasize his slim silhouette; or of caracul that has spent a good straight bisymmetrical life, achieving the smart one-sided effect shown at the bottom of the page.



IF SHE LOOKS SMART IN HAT AND  
 BLOUSE, IT IS ALMOST CER-  
 TAIN THAT VELVET AND GEOR-  
 GETTE CREPE HAVE AIDED HER



(Left) The woman who would be dainty above all else will welcome this hand-made blouse of white Georgette crêpe, with a shawl collar and cuffs of filet lace hemstitched to a narrow band of Valenciennes, which, in turn, is joined to an edging of point lace with "entre deux." The black panne velvet hat attained the height of the season by covering its crown with natural cock feathers, and François added a high pompon of them as a climax. This blouse and that at the right from Camas



White satin has done much for womankind, and here it is joining forces with white chiffon and navy blue Chinese embroidery, under the direction of Paquin. The black satin hat from Lanvin has scorned the aid of trimming, relying on its lines, repeated in crown and brim. This blouse and that at the immediate right from Mollie O'Hara

HATS FROM FRANÇOIS



(Left) Of rare distinction is this peplum blouse from Paquin; it slips on over the head, opens well down the front, and ties at the neck. It is of white Georgette crêpe, with Japanese embroidery in black silk, and it is trimmed with black monkey fur, a velvet collar, and velvet ribbon at the neck and sleeves. The unusual hat of prune velvet, with drooping brim, has the new and smart large velvet bow at the front



Pink Georgette crêpe and Venetian lace in Cluny design are the chief factors in the success of this hand-made blouse. The Talbot hat is a straight severe affair of black satin antique, with pointed black jet beads punctuating its brim, and a narrow band of grosgrain ribbon encircling its crown and tying in a most demure little bow in the back



## A S S E E N b y H I M

HERE is Thanksgiving full upon us. It is a festivity of ancient ritual and tradition, as far as we Americans are concerned, and I suppose it behooves us to be strict in our observance of it. As a child, Thanksgiving was to me a day of joy because it allowed the untrammelled consumption of goodies—and all children are little animals, more or less. And we still cling, in a way, to the feasting. But to the grown-up mind, the celebration has its drawbacks. No matter how much we may love our own, family dinners are a *bête noire*. One may entertain kinspeople in relays and be delighted to have them, but, to use the modern vernacular, to have the whole “blooming bunch” at one sitting—by Jove, it is too much! I have never known a family like unto a perfect salad, in which oil and vinegar and all agree. This year, especially, when we are naturally bubbling over with sentiment, there will be tears and sighs for the absent ones. Then some one will be sure to get cross (too much turkey and incipient indigestion) and old bones of contention are again unearthed. As someone has said of American attempts at a carnival, “the end is always either a frost or a riot.” I always make the excuse, when it is my turn to give one of these festivities, of not being able to come to town. I have my family dinner in the country, and that is really the best place for it. There it has a proper setting,—and people are obliged to leave early! Naturally, I have to arrange something to fill in the hour or two after the feast, so that the chauffeurs can be given their dinner. I may say, en passant, that I have received numerous gifts of canned and preserved fruits, done by the fair hands of fair ladies, and, if I cannot have a specimen of each served at the dinner, I shall hold a tea at three and ask the neighbours in to help sample the jams and jellies in sandwiches.

## CUSTOM PLANS THIS MENU

This year, I suppose, we shall go back to first principles, and have a real “old-fashioned” Thanksgiving. It is not an easy matter to get away from the orthodox menu, and I will not attempt to make suggestions. Personally, I abhor pumpkin pie, even when it has a lot of ginger in it. I do not care for oyster soup, and only now and then can I get up an enthusiasm for the royal bird; it must be from Rhode Island or Massachusetts. But most people prefer to follow the custom on this one day. I am sure that even in France our boys will be well taken care of by patriotic Americans who will provide the national dishes. I hope that none of them may have the fate which was mine one winter when I was passing through Paris, en route to Egypt. A dear, kind, old lady, who was Yankee all through but had lived in Paris for many years, asked me to a Thanksgiving dinner and insisted upon having oyster soup made from the small coppery natives, which are delicious as appetizers, but are dreadful in any other way. Those New Yorkers who are in town and want a Thanksgiving menu, should not rely on the menus furnished by French chefs—especially at restaurants; one must be American born to plan a real Thanksgiving dinner. Dining at a club or in a public place on Thanksgiving is a dreary proceeding, any way; yet if we scorn family affairs, what else is to be done? Once in a while, I have given a *diner intime* to a few friends and we have had, not turkey, but birds, and ices at the close of the meal.

## Thanksgiving and Feasting Will Still Be

## Synonymous, for So Long-established a Custom

## Will Be Proof Against Any Food Control



There will be much dinner entertaining in New York this winter. Many women who have been in the habit of giving dances or a ball during the winter season have decided that to do so now would be in bad taste. Should war continue, I think that the New Year's saturnalia may well be omitted. Such celebrations, after all, do not add much to the general prosperity, and, under present conditions, we can feel but little in the mood for unrestrained gaiety. There is nothing I detest so much as all the sham patriotism which is abroad at present. Hundreds of motors come past my gates on holidays, decorated with our flags. It would be much better if the motorists would save gasoline and invest the cost of it in Liberty Bonds. I am a little tired, too, of all this blustering and bunkum, this absurd rising in our seats at restaurants every time the national anthem is played. It is like taking off one's hat in the lift of a business building or absurdly accentuating any supposed civility.

## MAID SERVANTS OR MEN SERVANTS

To go back to our households: we have been frugal enough before the war, reducing the number of courses at dinner, till we are now in the position of the legendary Bidy in the joke books of our grandparents,—we have served the tomatoes undressed, and we cannot take off another stitch. And now many fashionable New Yorkers, for reason of sentiment or otherwise, have reduced the number of servants as well. Many people believe that, when the war is over, the English butler and footman and second man will be figures of the past, and that the next generation will place them with the linkmen who ran before my Lady Betty's sedan chair. There are still some left, but the number of footmen in most households has been curtailed. In the great houses there were only a dozen at best, and the others were furnished by caterers when one gave “splendiferous” entertainments. As host of a modest bachelor ménage, I have always preferred women servants. While a good Chinese boy makes an excellent servant, these are difficult to get, and I have never cared for Japanese servants, though that is a matter of opinion. We are flooded with Japanese, but they ask exorbitant prices and

are most inefficient. A maid can be trained to do the work of a butler and man servant combined. I still have, however, one faithful man who could not go to war. But I will not have a lot of hirelings who should be at the front, or who are really not English or even French. I do not like them as men servants, and they may be—well, non-neutrals in disguise.

The stately presence of a silver-haired functionary is not in the best taste, in spite of the illustrators, the artists, and the moving-picture people. Where on earth have they found those preposterous men servants in wooden-soldier attitudes and remarkable liveries?

The English butler wears in the daytime a black serge dress coat with a high black waistcoat, a dark four-in-hand tie, and dark gray striped trousers. For late afternoon and dinner a low waistcoat is worn with a dress shirt, black trousers, and dress coat.

The footmen wear an indoor livery of dark blue or black cloth with silver buttons and a black and white striped waistcoat, or a yellow and black striped waistcoat with gilt buttons. For the afternoon and evening, a white waistcoat is worn. Some very large establishments adopt a court livery

where the footmen are resplendent in knee breeches, silken hose, and buckled shoes for it only looks in place where are a large number of men servants in the house.

## THE MAKING OF A SERVANT

I never engage, if I can help it, a servant, male or female, who has been in one of the great houses. They are in a class apart. Once they have tasted of this cup, nothing else quite satisfies. I would rather personally train one who is comparatively green. I always bear in mind some good advice given in an old manual as to the management of servants. I never allow them to be interrupted in the performance of their duties. Women are apt to be over-confidential with their servants at one hour and to expect them to be over-deferential at the next. They are prone to encourage them in gossip and to listen to their tales, especially if the servant has come from some ultra-fashionable service. I do not believe in assuming an arbitrary and haughty demeanour towards them. I remember that they are human beings, but they must be manikins during the discharge of their duties. Some people, especially women, treat servants in too conciliatory a manner; others treat them hesitatingly; and still others take a peremptory tone. All this is wrong. A firm hand, appreciation of good work, justice, and a somewhat impersonal kindness are the secrets of success in this matter.

## TO END THE EVENING

Our fashionable dinner hour at present varies from eight to nine. Courses are limited to four and wines to two. The decorations for the table are low and simple. The problem this winter will be what we are going to do after dinner or after the play or opera. Our fashions come and go in cycles. In the nineties, in a dull season caused by financial depression, the same problem presented itself. Then variety, or what is generally known as vaudeville, was in vogue. A number of men launched the Vaudeville Club. It had its home at the Metropolitan Opera House, and there was a supper room with small tables and a stage, and, after the opera was over, we went in and had some light refectation

(Continued on page 116)





Alfred Cheney Johnston

## MISS MARY BROWN WARBURTON

*Miss Mary Brown Warburton, daughter of Mr. and Mrs. Barclay Warburton and granddaughter of Mr. John Wanamaker, has returned to her home, "Rosemary," at Wyncote, Pennsylvania. At Newport, in August, she was one of the bridesmaids at the marriage of her cousin, Mr. John Wanamaker, junior, to Miss Pauline Digston. Miss Warburton is one of the most popular of the younger set at Palm Beach, where she joins the Philadelphia colony every winter.*



## EVEN MOODS MAY BE MANAGED

Though We Cannot Order Unpleasant Emotions to  
Leave Our Minds, We Can, at Least, Invite  
Pleasant Ones to Come In and Crowd Them Out

THERE is a lady somewhere who treats her own casual state of mind as one of the inevitable accidents of nature: as a thing simply apart from human influence, like the weather, or the earthquake, or the tide. If she happens to be happy, very well; the sun shines. But if she be tetric, sad, peevish, miserable, angry, waspish, dull, or melancholy (this expressive collection of adjectives was made by a learned man, in the Seventeenth Century), why, so she is, and there's an end to it. There is nothing to be done about it, least of all by herself. Doubtless in time she will feel differently. Meanwhile, she feels how she feels. And if anyone within her sphere of influence has the temerity to venture an objection, her answer is merely a fresh application of the familiar sentence, "It hurts me more than it does you." Of course, being, as we said, a lady, and quite sane withal, she recognizes the frequent necessity of concealing or disguising her humours. And this, at need, she can do very well; but raising an umbrella does not stop the rain. Self-control, in this ordinary sense, she regards, indeed, with some contempt,—as a conventional insincerity, a profanation of holy woe. Certainly she can pretend not to be out of temper, just as she can pretend not to be tired or not to have a headache; but that has nothing to do with the fact, unless to make it rather worse.

NOW, there is really a good deal in what the lady says. She is at least honest, although she is unfortunate. She does not deceive herself, even about her own disposition; and she makes no attempt to remove evil by denying that it is there. She lacks neither intelligence nor strength of will; and, in measure of the skill and the consistency with which she can dissimulate her state of mind, she does protect others from the direct consequences of her trouble. She keeps it to herself. And there is truly a great deal of common nonsense talked about the virtue and the nature of what we call self-control. We control actions, not passions; and this is often merely tying down the safety-valve. To conceal pain, either of soul or body, may at times be necessary, or even virtuous. But it is never a cure, and may well be the reverse. It is not wholesome to bleed inwardly, and the habit of emotional repression by sheer force tends toward a perverse and vicious pleasure in hiding and hugging Spartan foxes.

NEVERTHELESS, we shall agree that the lady is unfortunate. But her misfortune consists not in weakness, nor even in an unhappy temperament, so much as in sheer lack of understanding. She is quite wrong in treating an agonized emotion as an external accident, like the weather. It is as internal and as curable as a headache, only she does not know how. She approaches the matter from the wrong end, for a restraint is not a remedy. The eminent psychologist who said that emotion results from its own expression, reduced that idea to its last absurd extreme. He might as well have said that bees are caused by stings, or that cake is the cause of baking. The cause of an emotion or a desire is an imagination, a vivid idea or picture in the mind. It cannot be removed by merely willing not to feel so; for that very effort concentrates the attention upon the idea which is its source. It cannot be removed, even by trying not to think of it, for that is a mental paradox. You cannot try to forget a thing without remembering what it is that you are trying to forget. But it is possible, and comparatively easy, to forget a thing by thinking of something else. Our minds are happily so made that we cannot pay attention to two things at once. The way to put an idea out of mind is to put another idea in; and this requires no grinding of teeth, nor huge agony of the will, but only a little ordinary concentration.

One of the easiest ways to achieve this forgetfulness of spleen is to become absorbed in an entertaining book; one whose characters are not automatons, but creatures of vivid charm.

THAT is the answer. The lady in question cannot, as she says, refuse to feel annoyed. She cannot always refrain from behaving as she feels. She cannot at once forget the object of her annoyance. But she can almost immediately fix her mind upon some other not unpleasing thought, and forthwith find herself at ease. To return to our former metaphor, she need neither hold down the safety-valve, nor let the steam escape. There is a better way to avoid explosion—she can put out the fire. Let us not counsel her to keep her temper, nor to keep her troubles to herself. They are not nice things to keep. Let her get rid of them. For there is no wiser philosophy than the old one which bids us attend as much as possible to good fortune, and as little as may be to ill fortune.







*Mrs. Alexander Dallas Bache Pratt and her two children, Miss Cynthia and Master Dallas Bache Pratt, 2nd, spent the summer at "Haddon Hall." At several of the charity bazaars to which Mrs. Pratt gave her services, little Miss Cynthia did her bit most charmingly as a vender of wares*

*Mrs. Dudley Davis and her three children, Master Dudley Davis, junior, Master William Grosvenor Davis, and little Miss Rose Grosvenor Davis, are seen at "Wyndhambridge," their Newport home. At the August wedding of Mrs. Davis's sister, Miss Anita D. Grosvenor of Providence, now Mrs. Richard C. Curtis, Miss Rose was flower-girl, while Master Dudley acted as page*

THESE ENGAGING CHILDREN AD-  
DED THEIR CHARMS TO THE SOCIAL  
LIFE OF NEWPORT THIS SUMMER



*Master John Brinton, son of Mr. Jasper Yeates Brinton and grandson of Mr. and Mrs. John Howard McFadden of Philadelphia, is seen on the porch of the Brinton home at Newport. He is a nephew of Mr. John H. McFadden, junior, of the American Ambulance Hospital at Neuilly*



*Ira L. Hill*





"Pique nique,"—the word evokes the gayest of scenes of the old days, when fair ladies and gentlemen with wigs awry drank endless toasts or danced on the green to the music of a strolling fiddler

## WE STUDY THE ETYMOLOGY OF "PIQUE NIQUE"

I OPEN my dictionary—a man must learn—and I read: "*pique nique*, original form; the English 'picnic' appears to have come from the French." How terrible is ignorance! And how far was I, in my innocence, from expecting such a revelation! Truly, science is a wonderful thing. I continue my reading: "*pique nique*, a repast at which each person pays for his share or brings his own provisions." This much, I may say without boasting, I knew before. However, leaving linguistic questions, I have already started on a journey into the land of memory. I am thinking of luncheons out-of-doors, picnics of by-gone days, when the gentlemen wore their wigs awry, and the ladies drank to the health of Monsieur the Bailiff. Open-air pleasures and general gaiety! Should a strolling fiddler pass on the road, he was hailed, and immediately the young folk of both sexes were dancing an old-fashioned square country-dance—a classic scene which painters, good or bad—usually bad—have exhibited to us again and again.

I am thinking of Monsieur and Madame Denis, plain honest people of the rue des Quatre-vents, who used to go on Sunday, each with a basket in hand, to lunch in some arbour at Verrières or Meudon, the scenes of their young courting-days.

### THE PICNIC OF ROMANCE

"It was in seventeen hundred—", whispers M. Denis into his wife's ear. "Do you remember—? Don't you remember—?"

And, lowering her eyes, Madame Denis answers, "As you danced the minuet, how gracefully you stepped! Ah, you were a fine gallant! Do you remember—? Don't you remember—?"

Another echo of the past which comes to me is the thought of the first races at Chantilly, about 1840. Thither came all the women of fash-

The Picnic, Once a Suburban Adventure of the Idle Rich, Is Now (Poor Poilu!) the Almost Exclusive Privilege of the Soldier

By ROGER BOUTET DE MONVEL

Sketches by Georges Lepape

ion, in their great open landaus, where ruffled skirts and muslin frocks were displayed in ravishing profusion. About these landaus gathered the men of fashion clad in redingotes of black tea, green tea, or acorn colour, or that fashionable shade known as "Lord Howard," with

nipped-in waists and necks smothered in cravats so ample that each would afford material for a dressing-gown, and each arranged in vague, bizarre, uncertain folds. I can picture the adventurous and gallant air of the course—all this gay world exchanging greetings, laying wagers on the race, then gathering in groups, opening the hampers and bringing forth delicacies of every sort,—a paté from one, a roasted chicken from another, a ham from a third,—then foraging in the baskets of wines and gathering for the feast in gay and charming groups, here and there about the grass.

I remember, too, certain student dinners, more recent—at least those which concern me. These were held in a studio, near l'Ecole des Beaux Arts. Here one saw painters, sculptors, architects, each and all come to try their fortunes in the great capital, each empty of purse, but rich in hope, in imagination, and in gaiety. For these picnics, each one bought his provisions at the corner restaurant, and each one, at dessert, sang a song from his own country—one a Breton carol, another a chanson from the Vendée, and yet another some verses in the old Provençal tongue of the troubadours.

### ON JULY FOURTEENTH

Once more I see in imagination the families of the little Paris shopkeepers going out for the annual picnic on the Fourteenth of July. Weeks before the day, they would have decided to go to Longchamp to see the review of the troops. Neighbouring families would arrange to share the cost of the picnic-lunch. One family would furnish the "*plat de résistance*," a second the desserts, a third the drinks (a very important point). The long-awaited day arrives, and they set out—children, parents, and grandparents. Memorable days! There is military music;



When, at the end of a perfect picnic, paterfamilias of the Paris bourgeoisie leads his happy family home, not even the limpness of his collar and his offspring can damp his enthusiasm



they see the "cuirassiers" riding by on a gallop; above all, every one eats and drinks without restraint.

There would be no cloud in the sky, were it not that the coming of evening brings, of necessity, the return home. This is the hour when the city is filled with dusty exhausted families, worn out, searching vainly for a cab or running vainly behind an overcrowded bus. The father, in his shirt sleeves, carries the baby on his shoulders, the little girl hangs back on her mother's hand, while the older boy, to the ruin of his gay holiday costume, rolls obstinately in the gutter. Clamours and disputes are rife; but, after all, none of this matters. When every one is home again, each and all, with one accord, decide themselves the happiest people in the world and treasure the memory of the party. "What a good time we had!" they cry in chorus. "When will the next picnic be? Let us have another one very soon."

#### THE SOLDIER'S PICNIC

Unfortunately, in the past three years, the war has upset many a plan, and picnics and outdoor luncheons have been chiefly the privilege of the soldiers. We may say that, at the present time, it is a privilege of which they are a little weary. Ah, the luxury of sitting before a clean table-cloth, of eating from a plate, of drinking from a real glass! One must have lived a soldier's life, if only for a little while, to realize the value of conventions. It is a dream which haunts the imagination of the men out there, during the nights on guard. For the war is summed up in three words,—to fight, then to sleep, then to eat. And the last of these operations is not the least important. There is, of course, that

*For the past three years picnics have been the almost exclusive privilege of the soldiers,—a privilege, we may say, of which those gentlemen are not a little weary*

which is called *l'ordinaire*, that is, the rations with which the troops are provided each day in normal times. But on the marches and counter-marches, or when a regiment occupies a very dangerous position, then the rations arrive when they can. It is then that chance picnics are improvised, feverish and meagre picnics, where each man fumbles in the bottom of his knapsack and gives for common use whatever food is left,—picnics in the rain, picnics in the mud, in the midst of bursting shells and whistling bullets!



"Madame," I entreated, "let us at least unite our coal and picnic together even in the kitchen"

For months, for years, perhaps, troops have unceasingly occupied some unfortunate village. Crumbled walls, empty farms, deserted courtyards are all that remain. Small wonder that when at last it is captured and the army enters, the soldiers who had hoped to find a welcome and a comfortable bed begin to grumble disgustedly.

"What a mess!" cries Dumanet, "What a pigsty!"

And Pitou responds, feelingly, "Is it true then, *bon Dieu*, that they want to starve us to death? Ah! misère! Ah! maladie!"

However, when supper time comes, it is found that by a miracle each man has discovered something to contribute as his part in the company's menu,—and there again is a picnic, if I know one. Triumphant Dumanet brings in a rabbit, discovered in I know not what forgotten corner



of the deserted village; Pitou, a salad (the French soldier has an almost morbid appetite for salad; if necessary, he will make one from hay or clover); a third man arrives with faggots under his arms (it is hard to believe how difficult it is to find firewood during a campaign).

#### A PICNIC "À DEUX"

And this matter of fuel leads me by an association easy to comprehend to the picnics of last winter. I do not know whether the winter of 1917 was especially rigorous in New York, but I can say that we froze in Paris. Bitter cold and no coal! To get out of bed in the morning was like going totally unclothed along the boulevard. I will not discuss the high cost of food, which brought cries of despair from all the housewives

of the quarter, among them Madame X—whom, to speak frankly, I have been courting for months without a shadow of success. The plaints of this adored being wring my heart, and I make every attempt to console her, showing her that everything will come out right. That things always do come out right, if one has only the right good-will.

"Let us join our miseries," I say, "and picnic together. There is nothing so profitable and so wise as to help each other during the storm."

But Madame X answers that I am but jesting and that I am incapable of serious conversation.

Thereupon, I prove her wrong by taking up the question of coal. "Consider how scarce fuel is growing, and neither you nor I will have very much, this coming winter. Permit me, Madame, to add my coal to yours, and let us at least do our cooking in common. In this way, I assure you, we will join the useful with the agreeable, and you will give me the greatest pleasure."

Alas! Madame X persists in smiling incredulously, and again, I fear, I have failed to convince her or to please her.



"Why not join the useful with the pleasant and do our cooking together?"

## HOW TO LIVE ON \$35,000 A YEAR

"WE must spend less and save more. Unless the people practise thrift, the nation will not thrive. This has been true in the long run in the history of every nation, even in times of peace. It is infinitely more vital in war times. It is of supreme importance now, when we are still far from the climax of the greatest war in the world's history. Not only must we save to win the war, but we must save if we are to survive." Such is the wording of a printed notice from my banker this morning, bidding for Liberty Bonds, and a few days ago, while reading his morning paper, my husband made the passing remark, "The news from Washington seems to point to several thousand dollars as our yearly share of war taxation."

#### HOW TO LIVE COMFORTABLY WITH ECONOMY

Words like these have, no doubt, fallen upon the ears of many of my neighbours in New York, women who live in the regular twenty-five-foot,

Economies That May Be Practised, Not Too Uncomfortably, When an Income of \$35,000 Refuses to Produce the Luxuries of Better Days

four or five-story brownstone house, and who have had few anxieties as to income in their entire lives. We all know how much magazine space is constantly given up to articles on "Economy," "The Budget," "How to Cut Down," "Simple Desserts for a Family of Four," "How to Make a Silk Petticoat Out of an Old Umbrella." Entire magazines are published as aids to good and thrifty housekeeping for small incomes; is it not time that a little help be given to those with moderately large incomes?

A small family spending thirty-five thousand dollars a year, living in a comfortable twenty-five-foot house, three rooms deep, has usually eight servants in residence, a furnace-man and

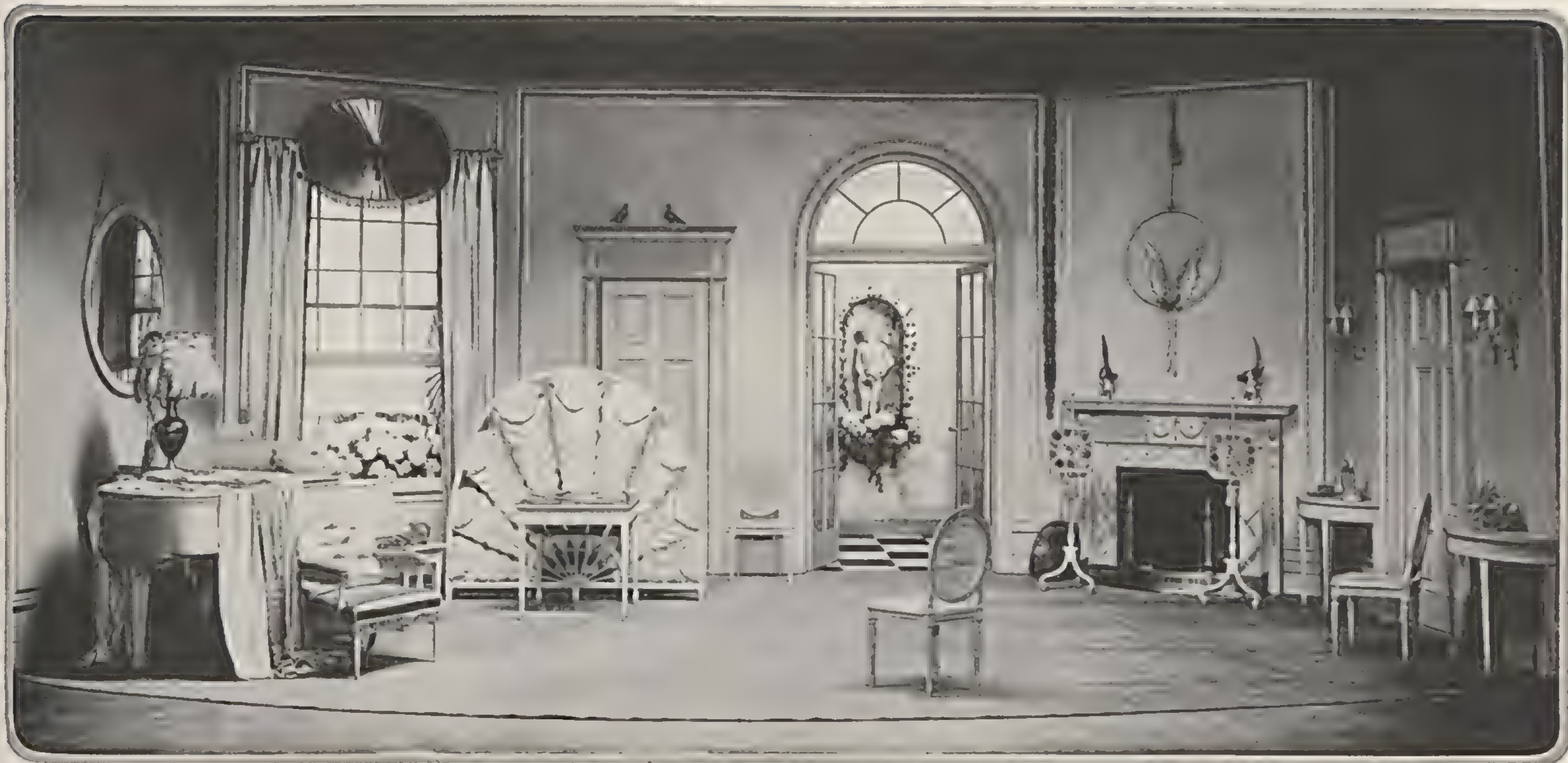
a chauffeur outside. By exercising the usual care in expenditure which all well-born people of taste have the habit of doing, one may on this income serve three or even four perfectly chosen meals a day in a perfectly appointed manner, may dress appropriately, even smartly, for all occasions, may have a car, two seats at the Opera, a two-hundred-dollar pew in church, and a moderate club membership. One may send two children to the best day-schools, give them every advantage of private instruction, and keep open house for the young people. There will also be enough for the quite considerable yearly amount for doctors, dentists, and all household repairs.

#### WINTER TRIPS MUST BE FOREGONE

There will not be enough for a box at the Opera, for two cars, for a personal maid for each woman in the family, for much formal entertaining, or for any expensive winter trips.

(Continued on page 116)



STAGE SETTINGS *in the* LYRIC MOOD

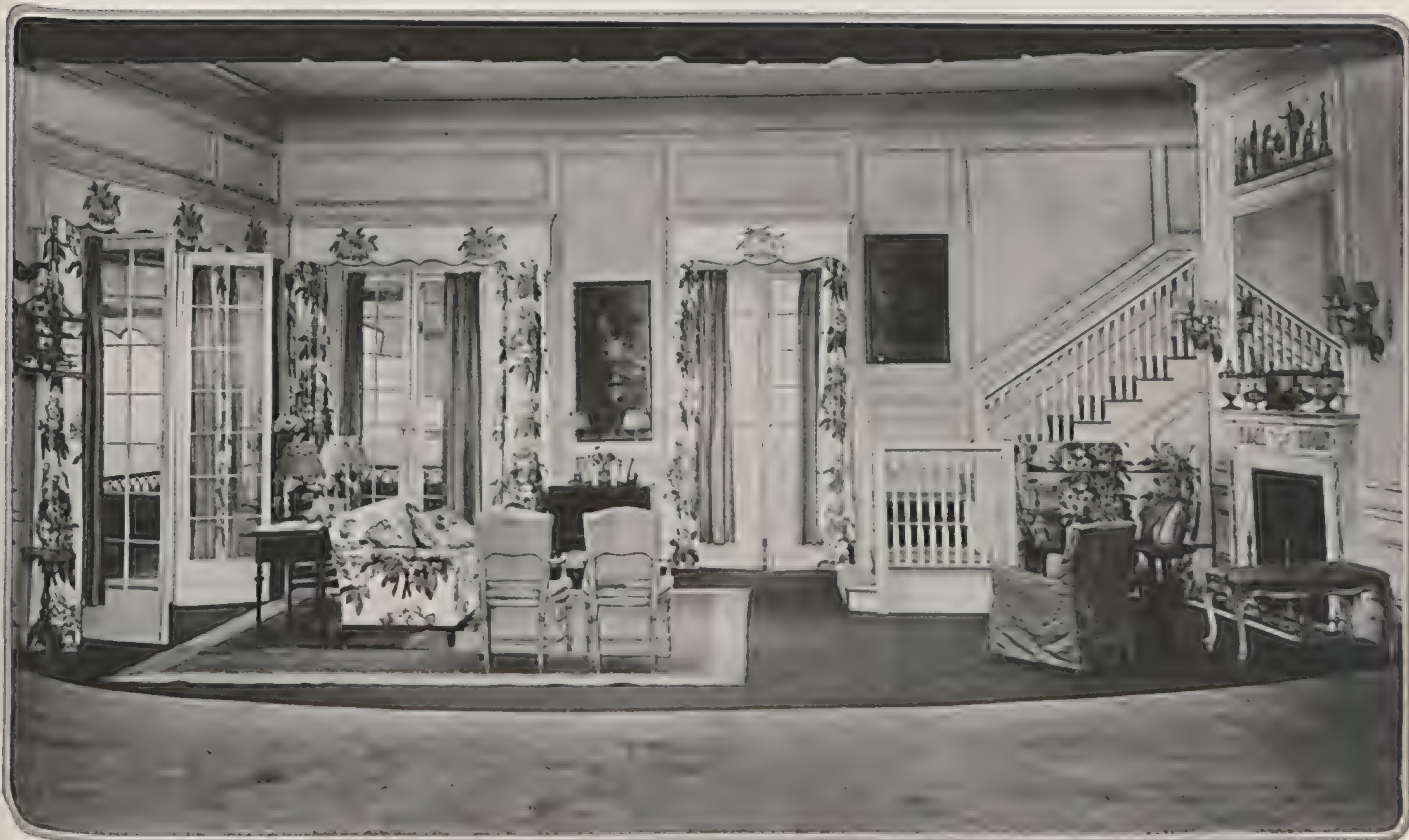
(Above) The set for act one, in "Polly with a Past", is all in a gray blue, a cool spiritual blue that is a wonderful foil for the quaint decorations that are sparingly placed about the room. Do notice the huge gray blue wooden screen in the form of a fan, and the glazed pottery paroquet over the mantelpiece. Setting by Herman Patrick Tappé

IN his settings for "Polly with a Past" Belasco has employed the device that was so successful in "The Passing of the Third Floor Back"; he has given to the stage room a fourth wall. This is accomplished by placing the backs of the chairs to the side of the stage nearest the audience, and in this way the actors sit with their backs to the audience, as unconcerned as if there were actually a wall behind them, and the audience did not exist. Of these two sets from "Polly with a Past," the living-room in act one

was designed by Herman Patrick Tappé, and that in acts two and three by Elsie de Wolfe. The set for act one, shown above, is the embodiment of light gaiety; there are birds, flowers, tassels, and feathers, all against a gray blue background.

The motif for the decorative scheme in act two, at the bottom of this page, is supplied by the design on the white glazed chintz curtains, which are patterned with huge bunches of peonies in mulberry, lavender, and turquoise blue.

(Below) The decorative motif for the set of act two is in tones of mulberry, lavender, and turquoise blue. There are bunches of peonies in these colours on the hangings; the same colours are repeated in the furniture and Bohemian glass ornaments. Over the mantel is a grisaille panel on a purple background. Setting designed by Elsie De Wolfe







*Billie Burke is returning to the legitimate drama in a new Clare Kummer comedy, entitled, "The Rescuing Angel." She has been doing her bit for the "movies," and now she is back on the stage, under the management of Florenz Ziegfeld, her husband, and Arthur Hopkins*



*It is unfortunate that Christine Norman has to waste her charm on a play of the nature of "Branded." It's the sort of play that belongs to the five-cent motion picture houses, but somehow it has made its way into the legitimate as an alleged study in heredity*



Sarony

*Luck is with us; Wilda Bennett has come back to us in a new musical comedy called "The Riviera Girl." What's more,—and this is a lot more—Emmerich Kalman, Guy Bolton, and P. G. Wodehouse wrote this musical comedy, and Joseph Urban designed the scenery. We couldn't say more*

THESE ACTRESSES AP-

PEAR IN EVERYTHING

FROM MELODRAMA TO

"SOMETHING YOU CAN

TAKE THE CHILDREN TO"



Four photographs by Alfred Cheney Johnston

*In "Here Comes the Bride," Francine Larrimore is the bride, which suits every one perfectly. Miss Larrimore is a piquant person who never seems quite grown up, and makes you hope that she never will. "Here Comes the Bride" is a farce by Max Racine and Roy Atwell*



*Edith Taliaferro is again appearing in a play that makes a particular appeal to children. The remembrance of her "Rebecca of Sunnybrook Farm" will undoubtedly bring her devotees to see her as Nancy in "Mother Carey's Chickens", from a book by Kate Douglas Wiggin*



## S E E N o n t h e S T A G E

We Have Another Proof, the  
American Public to the Contrary,  
That Shavian Drama Has Fallen

By CLAYTON HAMILTON



Charlotte Fairchild

(Above) Jeanne Eagels plays the unscrupulous Mrs. Reynolds in "Hamilton," and she is sufficiently lovely to make you understand just how the hero feels,—temptation was never easier to look upon



(Left) This, and the two silhouettes at the top of the page were made by Ethel Taylor from the new Winthrop Ames production, "Saturday to Monday"

ABOUT ten years ago, Mr. Bernard Shaw appears to have decided that there was such a thing as being too proud to write. Like many other men of slow beginnings who have suddenly achieved a huge success, he turned lazy at the very height of his career and ceased to take his own profession seriously. Mr. Shaw had waited long for recognition. Then, suddenly, by reason of the enterprise of Mr. Arnold Daly in this country and Mr. Granville Barker in England, he flashed forth unexpectedly as one of the most successful of contemporary dramatists. His success had been earned honestly by "hard study and long practice,"—to quote a phrase made almost classical by the ablest of all living dramaturgic craftsmen, Sir Arthur Pinero; but this success had been so long deferred, and was ultimately launched so swiftly, that—temporarily, at least—it turned the head of Mr. Shaw. The author of such well-made plays as "Arms and the Man" and "Candida" and "You Never Can Tell" and "Man and Superman" decided—at the age of nearly fifty—that it was no longer necessary for him to undergo the manifest discomfort of making plays as well as he knew how to make them. He assumed that the critics would praise and the public would applaud anything that he might subsequently sign, whether it might happen to be good or happen to be bad. Betrayed by this assumption, he relaxed into a period in which he allowed himself the lazy luxury of writing down whatever chanced to occur to him,—without forethought, without selection, and without arrangement,—and adopted the audacious practice of calling the resultant mess a play. For this impudence, Mr. Shaw was promptly rebuked in London by the total failure of "Getting Married" and "Misalliance"; and he found himself so much discredited that, in order to recapture the good graces of the public, he was forced to write a carefully constructed comedy and to launch it, in 1911, without his name upon the programme. "Fanny's First Play" succeeded, because of its inherent merits, before the London public had discovered that Mr. Shaw had written it. In New York, both "Getting Married" and "Misalliance" have fared better than in London. Our public is less cultured than the public of the older capital; and we are more inclined toward the naïve assumption that anything that is signed with a big name must be a big work. We Americans are fond of bowing down to celebrated names. In illustration of this point, it is necessary only to call attention to the covers of our current magazines.

## SHAVIAN SLOVENLINESS

No other dramatist than Mr. Shaw would have been permitted—to state the matter in a vivid phrase of current slang—to "get away with" the lazy last act of "The Doctor's Dilemma" or the feeble and faltering construction of "Pygmalion." As for "Getting Married" and "Misalliance," their utter formlessness was actuated by the fact that they were easy to write. The author of a play so nearly great as "Candida" must have known as well as any other playwright or dramatic critic that these incoherent and protracted

conversations were lacking in all of the essential merits of dramaturgic composition. He deliberately set them forth and—to quote another phrase of current slang—attempted cunningly to "put them over," because, at the moment, he despised the public that applauded him.

In this procedure, there is discernible what may be called an intimation of immorality. One of the highest and holiest of

proverbs is the one which tells us that "noblesse oblige." If the true artist may claim in any way to be superior to common men, it is only because his mental code calls for a stricter obedience to the dictates of a more exacting conscience. It is a point of morality for the true artist never to sign his name to any bit of work, however humble in intention, that he knows to be unworthy of the talents with which he finds himself endowed. An artist may be forgiven for a failing of his powers that may be caused by illness, temporary perturbation, senility, or any of a multitude of other causes that are clearly beyond his own control; but an artist should never be forgiven who, in the undisrupted plenitude of his ability, does work which he knows to be unworthy, for the simple reason that he deems it no longer necessary to exert himself in order to succeed.

## BETRAYING A TOLERANT PUBLIC

Of all artistic tasks, there is none more difficult than the architectonic task of building a play; but, of all literary exercises, there is none more easy than to pen an endless stream of incoherent dialogue. For Mr. Shaw, the task of writing dialogue is even exceptionally easy, because he has a special gift for witty conversation. The dialogue of his indolent and sloppy pieces is fully as amusing as that of his other and earlier plays which are worthy of respect because of the dignity of their construction. But the pity of it is that a man who had been capable of building "Candida" should cease to be a master-builder, or, indeed, a builder at all; and that this infidelity to a high vocation should be motivated by both laziness and insincerity. Noblesse oblige; and Mr. Shaw should have set a more inspiring example for younger playwrights who, in later years, may be tempted also, by some sudden showering of wealth and fame, to deride the very public that has treated them with courtesy and kindness.

As a propagandist, Mr. Shaw is never insincere: he believes his own opinions, even at those many moments when they happen to be wrong; but, as an artist, he is often insincere, and on this point it is easy to convict him out of his own mouth. Consider, for example, the impudent announcement which he printed as a prefatory note to "Getting Married":—"There is a point of some technical interest to be noted in this play. The customary division into acts and scenes has been discarded, and a return made to unity of time and place, as observed in the ancient Greek drama. . . . I find in practice that the Greek form is inevitable when drama reaches a certain point in poetic and intellectual elevation." This statement, as applied to "Getting Married," is not true: and—what is more important—Mr. Shaw knows as well as any other





Two photographs by Arnold Genthe

*Eva Le Gallienne, who is, by the way, the daughter of Richard Le Gallienne, is very clever and amusing as Dot Carrington in "Saturday to Monday"*

critic that it is not true. "Getting Married" is not Greek in form; and it never reaches a point of either poetic or intellectual elevation. It is nothing but a witty conversation, without beginning, without middle, without end, devoid of plot, devoid of climax, devoid of all those other virtues of technique that were codified and analyzed by Aristotle. The Greeks were mighty architects of plays; and "Getting Married" no more resembles "Oedipus the King" in structure than a diamond necklace resembles the Parthenon. Mr. Shaw is an educated man. He must have studied at some time or other the "Elektra" of Sophocles, the "Trojan Women" of Euripides, and the "Poetics" of Aristotle: he cannot honestly plead ignorance of the principles and practice of the most strictly architectonic drama that the world has ever known: and, when he says that "Getting Married" is "classical" in form, he is talking with his tongue in his cheek. Not even Mr. Shaw can make a bad play look like a good play by writing a criticism of it which he knows to be a lie.

#### "MISALLIANCE"

"Misalliance," which immediately failed in London when it was first produced in 1910, is the poorest play that Mr. Shaw has ever written. Like "Getting Married," it is merely a continuous but incoherent conversation that lasts for two hours and a half. In the earlier composition, most of the talk was centred on the topic which gave the piece its title; but, in "Misalliance," the ventriloquial puppets of the author discuss a score of different topics which reveal no logical relation to each other. I have seen "Misalliance" once and read the text three times; and yet I find myself unable to explain to the reader what the piece is all about. Not only does it lack a story and a plot, but it also lacks a theme.

There are nine characters in "Misalliance," and all of them are mad. Furthermore, they all suffer from the same kind of insanity. Their minds have all become unbalanced by the fact that their mental processes are merely intellectual. All nine of these puppets think as clearly and as cleverly as Mr. Shaw; but none of them can feel, and by that token none of them is human. Stab them with a dagger, and you will merely ruffle straw: they have no blood within them.



Maurice Goldberg

*In "A Tailor Made Man," Gladys Gilbert is a positively superhuman stenographer whose middle name is efficiency*



Alfred Cheney Johnston

*Grace Valentine, whom we last saw in "Johnny Get Your Gun," is now playing in "Lombardi, Ltd.," by the Hattons*



*Arline Chase has the pleasure of dancing and singing right straight through the Guy Bolton and P. G. Wodehouse musical comedy, "Leave It To Jane"*

Much of the conversation of "Misalliance" is preposterously witty. In fact, it is only fair to state that the dialogue is written just as brilliantly as that of the same author's earlier and better plays. The piece is, therefore, not devoid of certain elements of entertainment; and it is so admirably acted by the company selected and rehearsed by Mr. William Faversham that the present production is by no means an exhibition to avoid. After all, even the poorest play by so able a writer as Mr. Bernard Shaw is preferable to the ordinary fare that is dished up for the public by our theatre of commerce.

#### "SATURDAY TO MONDAY"

If "Saturday to Monday" had been signed by Mr. Shaw, everybody would be praising the brilliance of its dialogue; but, since it happened to be written by a young American playwright, Mr. William Hurlbut, it will have to take its chance with the Broadway public in competition with the usual Broadway product.

It has been many months since I have listened to conversation so delightful in its blend of wit and humour as that which Mr. Hurlbut wrote for the first act of this play; and yet, as this delicious act proceeded, I became uncomfortably conscious of the fact that the audience was missing at least two opportunities for laughter out of every three. I looked about me in the theatre, and perceived that the play had failed to gather an audience that was appropriate to its intention. The people present had come to see another "Mary's Ankle"; and, when they were offered something better, they were naturally disappointed. It would not, by any means, be fair to blame them. The fault lies rather with our theatre system, which shuffles plays both vulgar and polite haphazardly, and launches them in crazy sequence behind the same proscenium. In London, where every theatre has a policy, the public knows what sort of entertainment to expect when it patronizes the Criterion, the Court, the Adelphi, or the Drury Lane; but in New York it is extremely difficult for any special audience to find the entertainment it is seeking. If "Saturday to Monday" had been set forth in the

(Continued on page 106)



## A R T



Chappel Studio  
Gainsborough, the poet among English painters, is represented by a portrait of Lady Rodney



By that master painter of men, Raeburn, is Sir Alexander Shaw's portrait



The McFadden collection brought to New York  
Romney's portrait of Madame de Crespigny

WE hear much of the wonders of the great private art collections of America, and the captious are sometimes inclined to assert that these great collections are vastly more heard about than seen. As a matter of fact, however, the American collector is as a rule, finely generous with his art treasures, and a recent instance of this generosity is the current exhibition of the famous collection of eighteenth-century paintings owned by Mr. John H. McFadden of Philadelphia.

This collection, which ranks among the finest of strictly English collections, has spent the last spring and summer on a prolonged exhibition tour, beginning with Philadelphia and ending with New York, where its stay at the Metropolitan Museum of Art has just drawn to a close.

## THE MCFADDEN COLLECTION

The forty-five canvases which compose this exhibition cover the development of English landscape and portrait painting from Hogarth to Turner. By Hogarth, who may fairly be called the first of the native English school (since seventeenth-century English painting is under the overwhelming Flemish influence of Van Dyck, the great court painter of Charles I, and of Lely and Kneller) are two interesting studies of English family life. The first of the English landscape painters, Wilson, is represented by one work, and nearly every great painter of the period, to its decline after the death of Turner, appears in one or more paintings.

Gainsborough and Constable, who broke away from the Dutch vision of landscape as brown and saw the English land as it is, green with cool translucent shadows, and painted it so, are here seen in excellent works. A beautiful and imaginative landscape represents Gainsborough, the poet among English artists, and there are three canvases by Constable, the panoramic "Hamstead Heath: Storm Coming Up"



"The Blacksmith's Shop" shows the work of "Old Crome," the painter of Dutch portraits of English landscape



"The Storm," by Linnell, is one of the fine works of the English masters which make up the famous collection of Mr. John H. McFadden, recently on view at the Metropolitan Museum of Art

and the nearer and heavier painting in the damp green of "The Dell at Helmingham" and "The Lock, Dedham."

Gainsborough delighted in a cool palette of blues and greens, not only for his landscapes, but for his spontaneous and poetic portraits as well. A remarkable instance of this is the one Gainsborough portrait in the collection, that of Lady Rodney. In this canvas, even the flesh tones carry a marked reflection of blue.

## EIGHTEENTH-CENTURY ENGLISH MASTERS

It is to be regretted that the charm of Reynolds and his delightful painting of children are not as yet seen at best among these pictures, though to counterbalance this lack there are a number of Romney's delightful portraits of women and a serious portrait of John Wesley. The English love of placing a portrait against a landscape background appears in Romney's "Mrs. Dorothy C. de Crespigny," and all the charm and skill of portraiture which made this artist one of the great London triad, Gainsborough, Reynolds, and Romney is apparent.

Only one canvas represents the work of John Hoppner, a clear delightful "Portrait of Mrs. Hoppner." It was, perhaps, Hoppner and Lawrence who were the greatest rivals among these English masters, though the fame of Lawrence was more widespread and his painting much less quiet and more brilliant and full of movement, with as much love of red and of shimmering light as Gainsborough had of coolness and clear shadow. Of the three examples of Lawrence's follower, Harlow, "Mrs. Weddell and Children" has all the brilliancy and vivacity of the master and a more charming and sympathetic painting of children than Lawrence himself ever attained.

Included in this group of English masters is the great Scotch portrait painter, Raeburn, whose strength and largeness of vision appear in sincere and splendid portraits. (Continued on page 120)





*The note-paper one chooses is a direct index of breeding,—or the lack of it*

LETTER-WRITING IS AN ABSOLUTE OBLIGATION OF RANK; THE GENTLEWOMAN CULTIVATES THE ART IN FITTING SURROUNDINGS



*(Above) The true woman of the world makes her writing-table as decorative, and, at the same time, as practical, as her dressing-table*

*Desks and accessories from Elsie de Wolfe, Gilbert Washburn, A. L. Audrain and Company, Cartier, Mark Cross, and Theodore B. Starr*

IN the very early times, the Egyptian belle penned her little note on her papyrus pad; later, the court beauty of the Middle Ages used sheets of parchment and lovely portfolios of *cuirs d'ores* or gold leather; and now the modern woman, with her perfectly equipped desk, is engaged upon the same task, the proper performance of which is itself an art and has denoted the distinguished women of each age,—the business of writing letters. The well-written note of thanks, with just the right touch of nice feeling, and prompt answers to invitations, have always indicated a woman of position.

#### THE DIGNITY OF THE WRITTEN WORD

If one could study the correspondence of some conservative gentlewoman who has mastered the art of properly caring for her affairs, and who makes her desk as important in its service as her dressing-table, one would find that she has every detail in order that makes for a calm and poised assurance, that her social obligations are fulfilled, and that every occasion that demands a careful note is graciously met.

*The desk for the man must not quibble over trifles; each fitting must have a definite purpose in life, as well as a decorative one*







*One's personal note-paper may be individual by its marking; and this marking is always conservative*

THE PERFECT WRITING-DESK HAS ITS EVERY  
TRIFLE USEFUL AND BEAUTIFUL, AND NEVER  
IS THERE A SUGGESTION OF THE BANAL

*(Above) There are so many exquisite trifles for the writing desk; you may indulge your imagination as much as you like,—and as expensively*

Poor dear Madame Parvenue realizes, or at least her decorator does, that a writing-table is part of the picture of every boudoir, and so a fortune is spent on its equipment; but, alas, if one should have the misfortune to need to write a line there, a rusty pen and dry inkstand probably greet one. And Madame's personal letters,—they are being answered somewhere in the background by a meek person who may possibly sign her mistress's letters, "Yours cordially, Mrs. John Brown." And as to Monsieur Brown,—he has gone down town, and, in his office, resplendent with leather furniture, polished wood, and a writing-table laden with solid silver inkstands and paperweights, dictates a typewritten letter to his wife. Then little Miss Brown, away at a house-party, suddenly exclaims, "Heavens, I must wire to Mamma; it is such a bore to write letters, you know!" And so it takes still another generation to learn how gentle this art of letter writing is, and how one cannot be really well bred without acquiring it.

#### GOOD BREEDING AND NOTE-PAPER

The clever woman finds the pen that suits her particular style of writing and always affects it; she also uses the type of note-paper on which it looks best. Nothing indicates good taste more than  
(Continued on page 134)

*This mahogany writing-desk was once a Louis XVI dressing-table; here it is shown fitted as a woman's desk, and, opposite, as a man's*







Here is a display of the wares of vanity in their most attractive forms, shot through with gleaming light and colour. There are the favourite flowers in their silver vases, and the oriental pendant and chain of jade, coloured stones, and oxidized silver. And every ray of light is caught, held, and reflected in the crystal beads and the graceful hand-glass



Dressing-tables and accessories from J. M. Gidding, John Wanamaker, Mark Cross, and Special Orders Shop

Such an array as this is an inspiration to perfect grooming. Here are sweet-smelling sachets, cakes of imported soap, jars of soothing creams, and bottles of imperial perfume. Equally convenient for the dressing-table or the long motor trip is the case of blue leather in the centre. It contains all the first aids to beauty one could desire



## O N H E R D R E S S I N G - T A B L E

THE French woman says, "Give me a pair of eyes, and I will do the rest," because she knows that science and art can supply her with other beauties, but eyes must remain exactly as nature has created them. Whatever the mood, the feature, or the wish, there is a modern cleverness to meet and satisfy it. If one desires the flush of youth, it may be quickly and daintily applied; and, on the other hand, a heavy powder may give that shadowy and sombre look to the eyes that makes some women feel so pathetically interesting. There is just the right shade of rouge for the lips, and there are all kinds of remedies against the little telltale wrinkles. As for the hair, there seems no end of aids to its beauty in the way of tonics, brillian-tines, and methods of waving and curling, besides charming ornaments for the finishing touch. Then, to complete the wonderfully rejuvenating and soothing effects of the bath, are fragrant salts and bags of herbs, powders in charming boxes with big puffs, and huge bottles of toilet-waters to be applied while the skin is still warm.

To-day the clever one lays great stress on the psychological effect of her chosen perfume. Once she

### Here Are Tables Replete With the Little Things of Beauty That Contribute to the Pomp and Vanity of the Feminine World

has discovered that particular fragrance that expresses her individuality, then it is used in all its many forms of powder, toilet-water, and sachet. In this cause, exquisite trifles of chiffon, laces, and ribbons are converted into sachets, and there are bottles and atomizers of rare essences. A woman no longer considers anything that is conducive to a well-groomed appearance an extravagance, and perfumers and specialists the world over declare that the call for their wares is just as great at this time as it ever was in the days of peace. To be above reproach on the question of grooming must have the same effect that some clever writer said was given by a "Worth back"—"It is a stronger moral support than religion."

One specialist has made up some charming little "war packets" for those whose work exposes them to all sorts of weather. A cream made from the juice of fresh raspberries and rich dairy cream is exquisite in texture and fragrance and unexcelled to use after being in the sun and

(Continued on page 130)

*For clear brilliance one would choose a set of old French glass*



Before a silver-framed mirror is a wide selection of accessories for the successful toilet. A dash of Russian perfume and a tiara or high comb of brilliants is justly said to make an evening. The cap has an insouciant air, for it knows that satin and lace and pearls make it a thing of beauty

When a table for the convenience of guests is to be arranged, this Chinese vanity box is unique and practical. The lid lifts up to form a mirror, and in the drawers are powder and kindred devices sacred to the name of beauty. The fan is of rose ostrich feathers and smoked pearl sticks, delicately tinted



# SMART FASHIONS *for* LIMITED INCOMES



*Lace and satin, those true affinities, appear happily together in this evening gown with draped tunic, satin sash, and large bow*



*At the restaurant, at the theatre, or at home, the wearer of this velvet gown of severe distinction will be correctly dressed*



*For dancing or for dining, a frock of pale contrasting shades of taffeta, silver-trimmed, is both youthful and charming*

**D**URING these first winter days, the smart woman is planning appropriate gowns for the entertainments which will follow. Evening dresses are still being worn as much as ever, as the war has not affected dress here as much as it has in Europe. Then, too, there are the many charity entertainments, and one must look charming for charity's sake this season, if for no other reason.

## FOR THE WINTER SEASON

The gown of black velvet is one that is smart and appropriate for numerous occasions. In the middle of this page, at the top, there is illustrated a black velvet dress on distinctive but simple lines. The high neck-line formed by the straight loose panel at the back is very new and suited to all ages. The front of the bodice is severely plain and the skirt runs into a long pointed tunic at the front; the underskirt with its short pointed train is quite long and tight. A delicate black silk embroidery is used to trim the panel at the back, while bands of jet beads are drawn across the upper arm. The waist-line is outlined with narrow bands of velvet which cross and tie at the back. This gown would also be attractive in sapphire blue velvet trimmed with black silk embroidery.

Another combination that is particularly smart for the winter season is that of satin and lace. The sketch at the upper left of this page shows a design that could be carried out in black and white or in all black or all white. More unusual and quite as smart is the use of beige lace run with gold metal threads over a foundation of taupe satin or dark

*Simplicity and luxury—two qualities which go far towards making an ideal wrap—are combined in this fur-trimmed evening coat*



brown faille silk. The sleeves and the side drapery on the bodice could be of beige net, and the bodice and the sash with the large bow at one side of silk. The tunic is quite full and decidedly longer at one side than at the other.

For the young girl's dancing or dinner frock, there are many interesting combinations from which to choose, but palest green and a delicate shade of orchid seem to suit the style of the frock sketched at the upper right. One colour seems to trim the other. The upper section could be in pale green trimmed with narrow bands of silver. The girdle combines the two shades and is interwoven with silver ribbon. The underskirt, entirely of orchid silk, has a tiny ruffle picoté in silver at the bottom; for the corsage are hand-made flowers in pastel shades of orchid and green.

## THE COMBINATION OF FURS

A simple design for an evening wrap is shown in the sketch at the bottom of this page. It would be lovely in brocade lined with velvet or in velvet lined with silk or crêpe de Chine; one of the soft woollen materials of the season offers another possibility. The wrap is really a wide and full cape with short sleeves. A combination of furs may be successfully employed, and many of the combinations which are most unusual and heretofore unheard of are very smart. Here Hudson seal is suggested in combination with gray flying squirrel on a wrap of silver and black brocade lined with black velvet. The two furs together give a most luxurious effect, especially when contrasted so charmingly as these are.



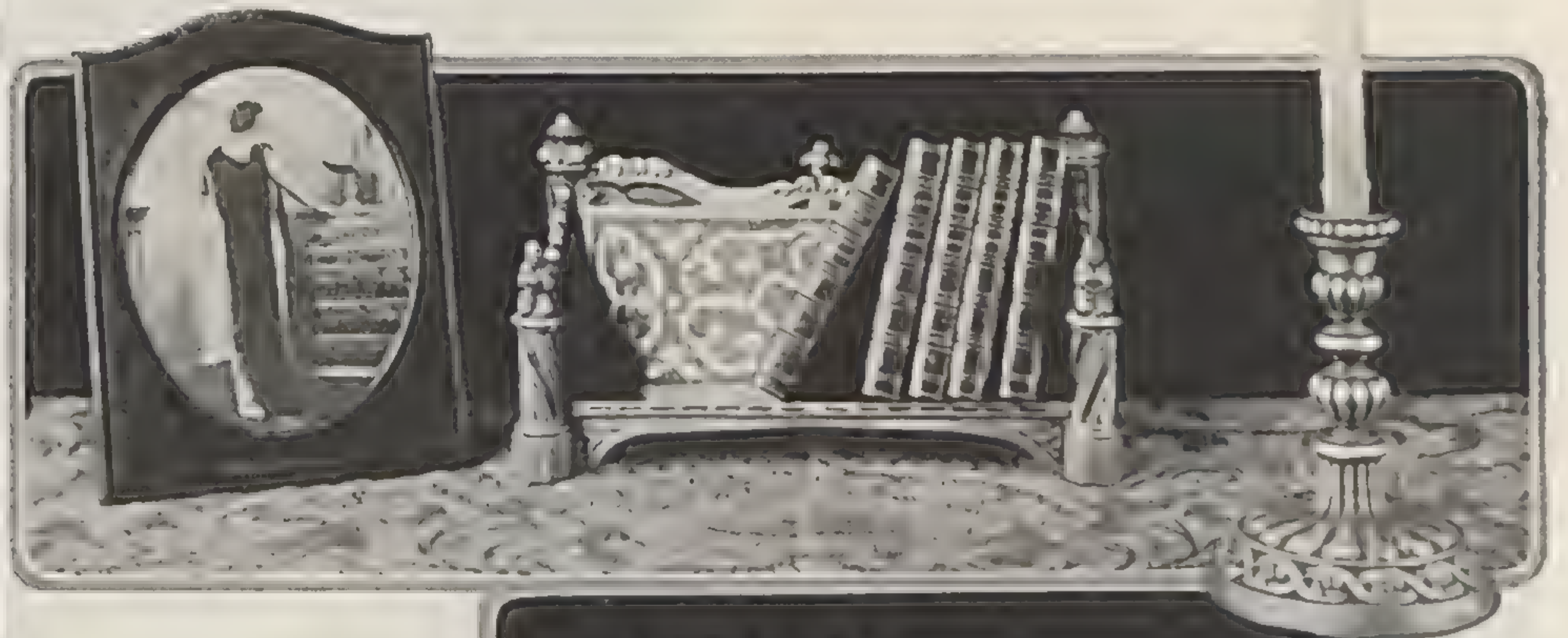
# SUGGESTIONS for the CHRISTMAS LIST

These Gifts, Many of Italian or Gothic Design, Will Find a Welcome in the Home

Note—In this issue *Vogue* begins its suggestions for Christmas Gifts with a four-page section. In the December first issue there will be over twenty-four pages of suggestions, and in the December fifteenth issue, about a dozen pages. Addresses of the shops will be furnished on request, or The Shopping Service of *Vogue* will buy for you without charge. Address *Vogue* Shopping Service, 19 West 44th Street, New York. For full directions for ordering gifts, see page 118

(Left) (1) A mirror is framed in antique gold and polychrome; \$15. (2) A wooden candlestick of white and blue has a blue and gold tin shade; candlestick in colors ordered, \$7; shade, \$9. (3) Italian guest-book of wood, carved and coloured; 8 by 12 in.; \$15. (4) Bronze match-box; green, gold or brown; \$7. (5) Davenport table, in walnut finish; price, \$19.50

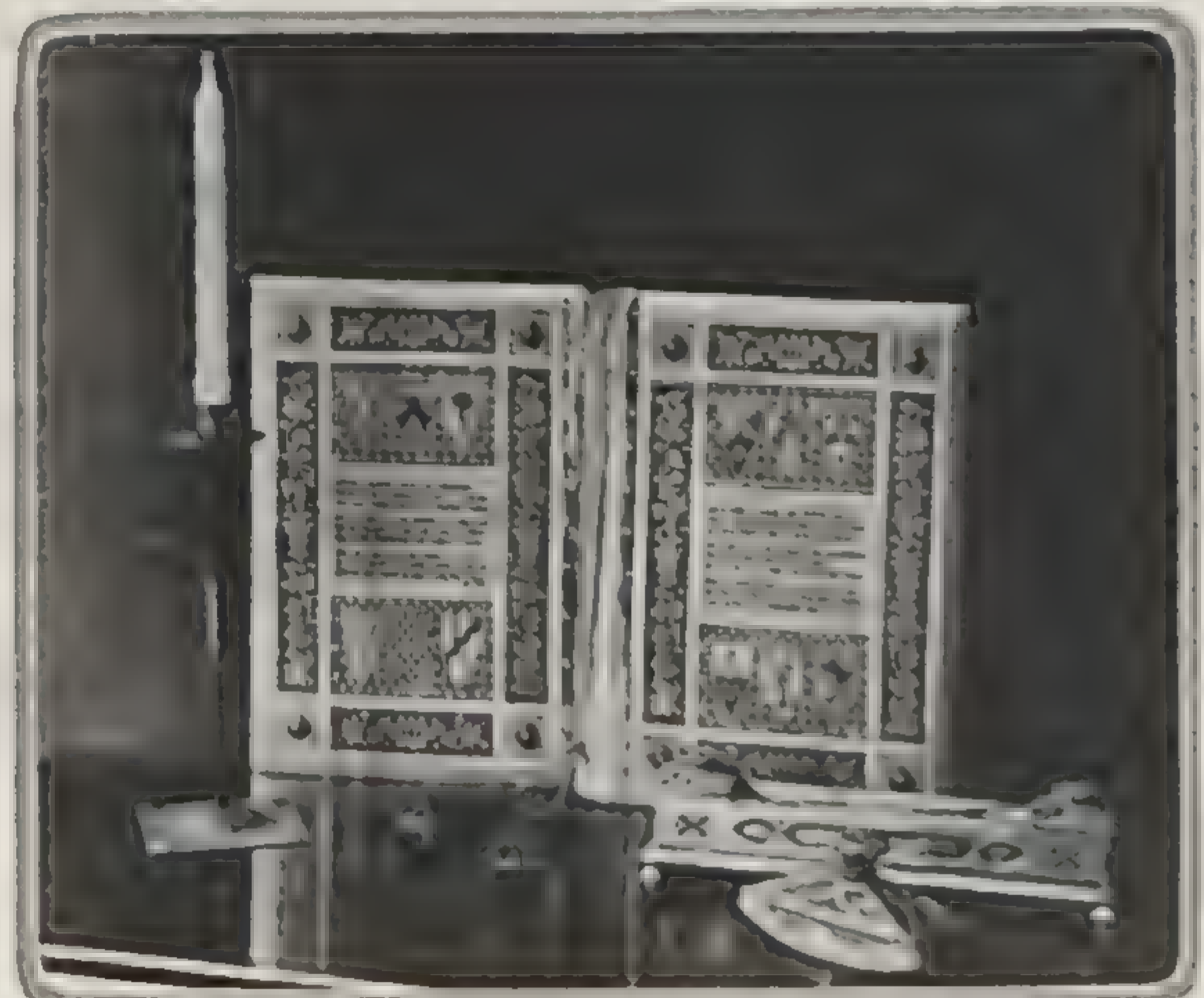
(6) A frame of black painted wood has a black scroll design on a gilt ground; 12¾ in. high; \$12. (7) For the book-lover is a gilded wooden rack carved in Gothic design and stained green on the back; 16 in. long; \$21. (8) The Italian candlestick is of carved coloured wood; 8 in. high, base 7 in. diam.; \$9.50



ORDER YOUR GIFTS  
BY NUMBER



(12) A brass candlestick comes in sizes up to 11 in. high. The 9 inch height is \$5 a pair. (13) Trinket-box, reproduction of terra-cotta; \$5.25. (14) Gold frame with black border; 8 in. high; \$5



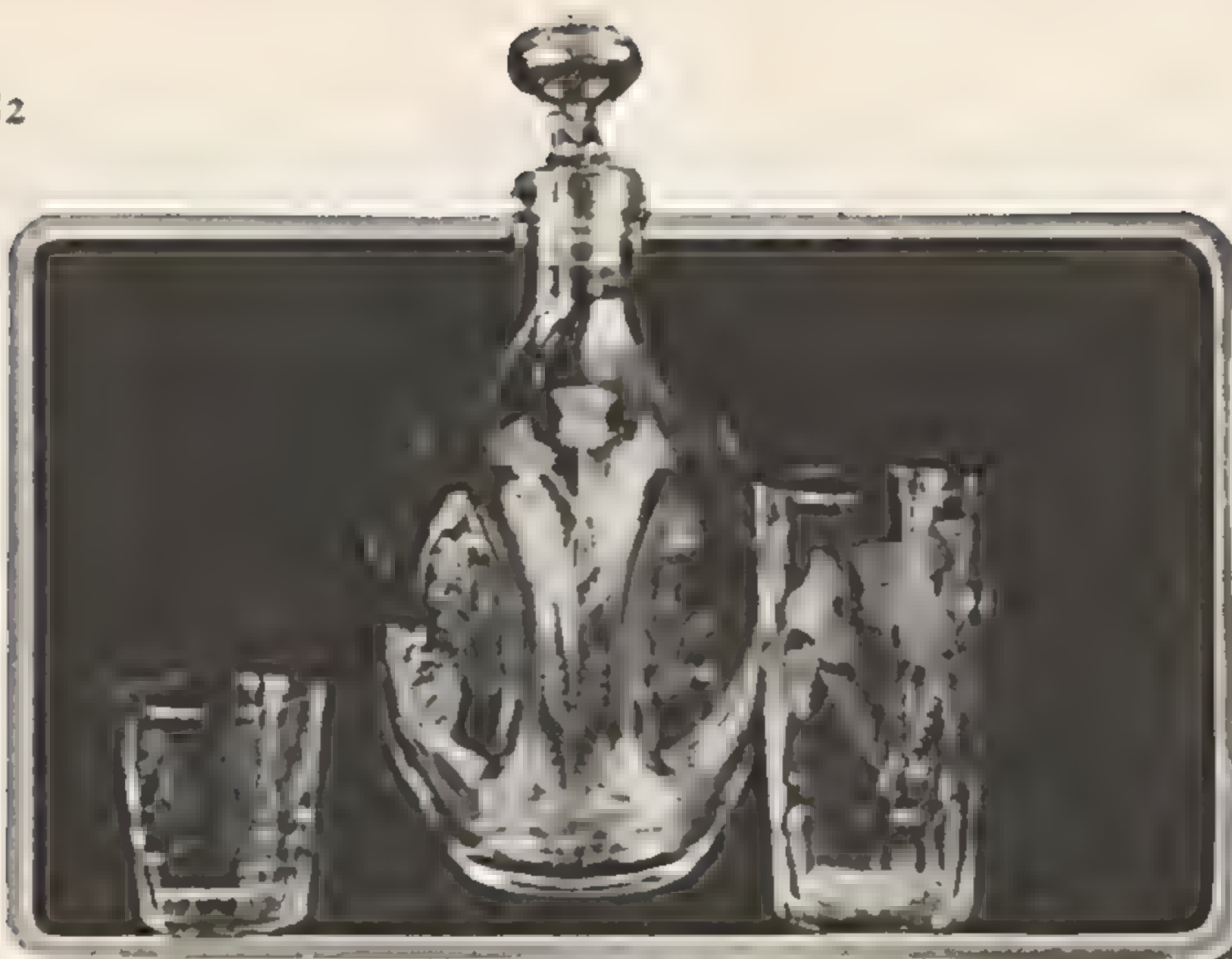
(15) Candlestick of wrought iron; 12 in. high; \$2. (16) Italian book-cover of hand-decorated wood with tassels; 15 in. high; \$25. (17) A carved and gilded pen-tray has boxes at the ends; 12¾ in. long; \$7.50. (18) In the same Gothic style is a hand-blitter; 5¾ in. long; price, \$6.75



Photographs in this section by Bradley & Merrill

(9) For candles or electricity are wooden candlesticks with filigree work, coral with blue cup sections. The parchment shades are gay in blue, coral, cream, and gold; complete, each, \$25. (10) An easel-backed mirror of a wood composition has an antique design in Chinese blue; 18 by 26 in.; \$22. (11) The mahogany table, dull in finish, has oval designs and gray and red decorations on the legs; 5 feet long; \$65





THESE ARE GIFTS WHICH  
WILL DELIGHT THE HOSTESS  
OF THE WELL-APPOINTED HOME



(19) A frosted design of Scotch thistles climbs decoratively and appropriately across this whiskey set. It is composed of a well-shaped pinch bottle, six high-ball glasses, and six glasses for whiskey; \$7 complete

FOR DIRECTIONS FOR ORDERING  
GIFTS SEE PAGE 118. ORDER YOUR  
GIFTS BY NUMBER



(20) More than usually tempting is the salad served in this Wedgwood bowl, with a conventional border in gray and yellow. Six plates make up the set, each having an urn design in the centre; \$15 complete

(21) One is justified in expecting pleasant reflections from gazing at this carved Italian wood mirror in polychrome and antique gold finish. It is 19 inches high; \$17.50. (22) The fruit bowl, with scalloped edge, is of amber coloured glass and measures 14 inches across; \$12. (23) The tea-caddy is of sterling silver; \$15



(24) An old Jack Shepard set of quaint and unique design has been charmingly copied in a hand-wrought coffee service of sterling silver. The coffee pot has a carved acorn design on the cover; \$125



(25) Here is a new pitcher of Sheffield silver, in Dutch design, hexagonal in shape, and lined with gold; \$20. (26) The comports, also of Sheffield silver, Dutch design, and gold lining, are 8 1/4 inches high; \$15 each



(27) As the finishing touch to a table of shining silver and sparkling glass, what could be more effective than this crystal set of decorations, banded in blue? The comport centrepiece is 9 1/2 inches in diameter; \$3.50. (28) The candlesticks are 8 1/2 inches high; \$5 a pair. Complete set, \$12



## A GIFT THAT WILL HELP TO BEAUTIFY THE HOME OF

THE RECIPIENT MAY BE SURE OF A SINCERE WELCOME

ORDER YOUR GIFTS BY NUMBER

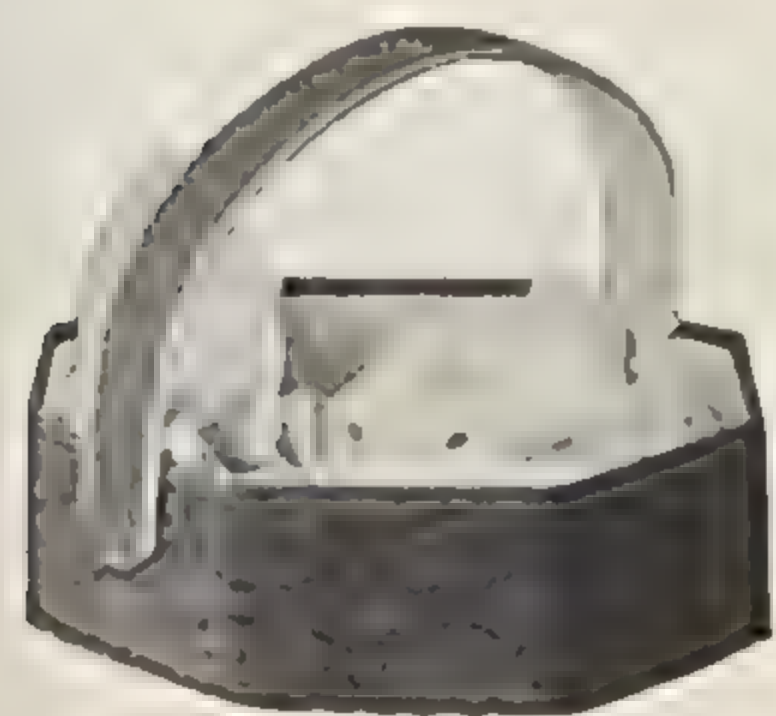


(30) An unusual desk lamp, designed to delight all those who use a pen, is of bronze. It is 12 inches high and has an adjustable favrile glass shade; finished in green or brown, complete, \$27; finished in etched gold, \$33

(31) A bronze desk set, decorated with the signs of the zodiac, is in green, gold, or brown finish; with blotter 19 by 24 inches, the price of the set is \$75; with blotter 12 by 19 inches, the price of the set is \$56

(32) Candlesticks of solid mahogany find a place in any home. This pair is gracefully moulded. The silk shade shields are of rose colour and are banded with gold braid; the candlesticks, 13 inches high, are \$3 a pair; the shades are \$1.50 each

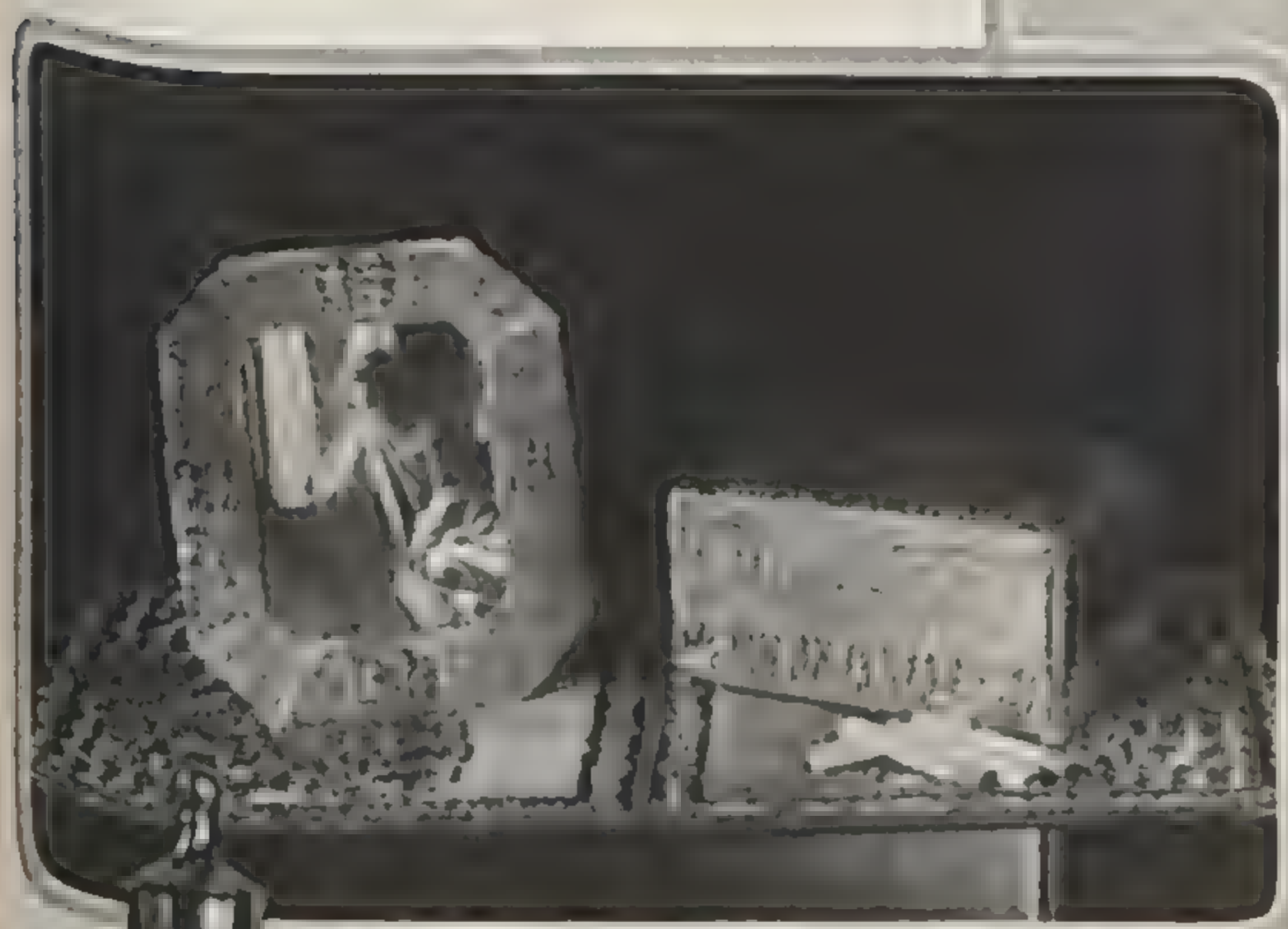
(33) A Don Fernando Dutch fire-set is both unique and delightful. This set, in solid brass, comprises a stand, with detachable top in form of old Dutch ship, and a poker, shovel, toaster, brush, and tongs; complete with 49 in. stand; \$35



(34) The work-basket is one of the most intimate of belongings and should be of a daintiness appropriate to the delicate trifles it harbours. This one of pink or blue brocade may be obtained with a sateen lining in a contrasting shade. The collapsible handle commends it to the traveller; 12 inches diameter; price, \$2.50

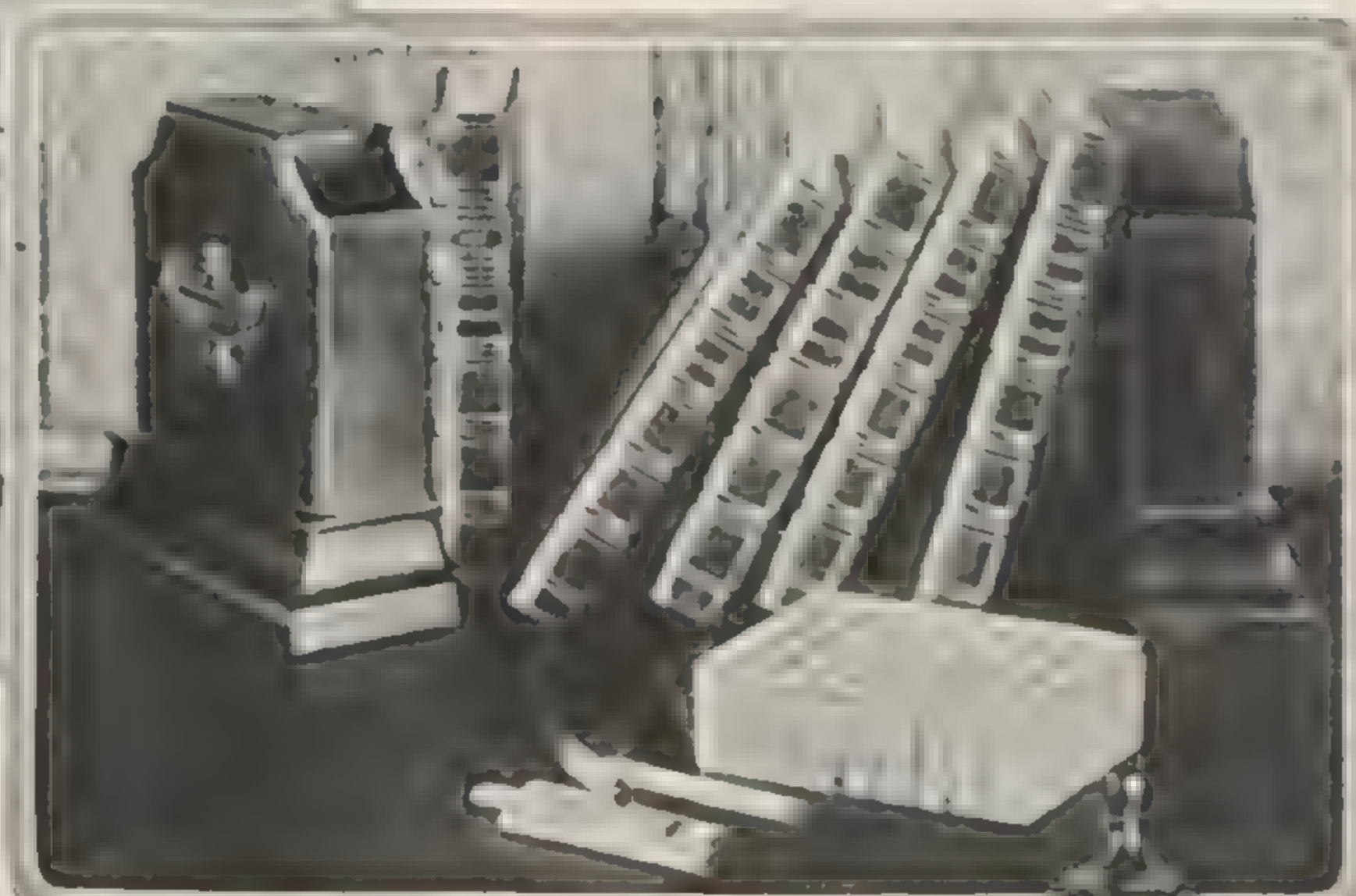


(35) A photograph frame may be the most banal or the most acceptable of gifts. This frame of carved wood falls into the latter category. To begin with, it is extremely well designed; the shape is unusual. Then, it is finished in old-gilt and has a decorated metal top. It measures 10½ by 8½ inches, and costs \$6



(36) We think much of photographs in these days, and there are many finely designed frames for them. This one is of Sheffield silver in Dutch design; 5 by 4 inches, price, \$7.50. (37) The cigarette box is also of Sheffield silver in Dutch design and holds 100 cigarettes; price, \$12

This trio makes a wonderful group, but each member of it may be purchased and presented separately, and each is a decorative delight. (38) The colonial mirror is gilt finished and has a border of blue glass on the frame and an urn and drapery decoration at the top; 20 inches long; price, \$24. (39) The fruit bowl is of Sheffield silver, of Dutch design and graceful shape; 12 inches in diameter; price, \$15. (40) The table is of wood painted a dark green colour and has one drop-leaf at the side; price, \$16



(41) For the incorrigible bookworm person who loves to have his or her best book-friends always within easy reach, there is a pair of pleasantly solid book ends of mahogany, decorated with an Adam urn in relief; 7 by 6½ in.; \$5 pair. Crystal box, capacity 25 cigarettes, \$7.50

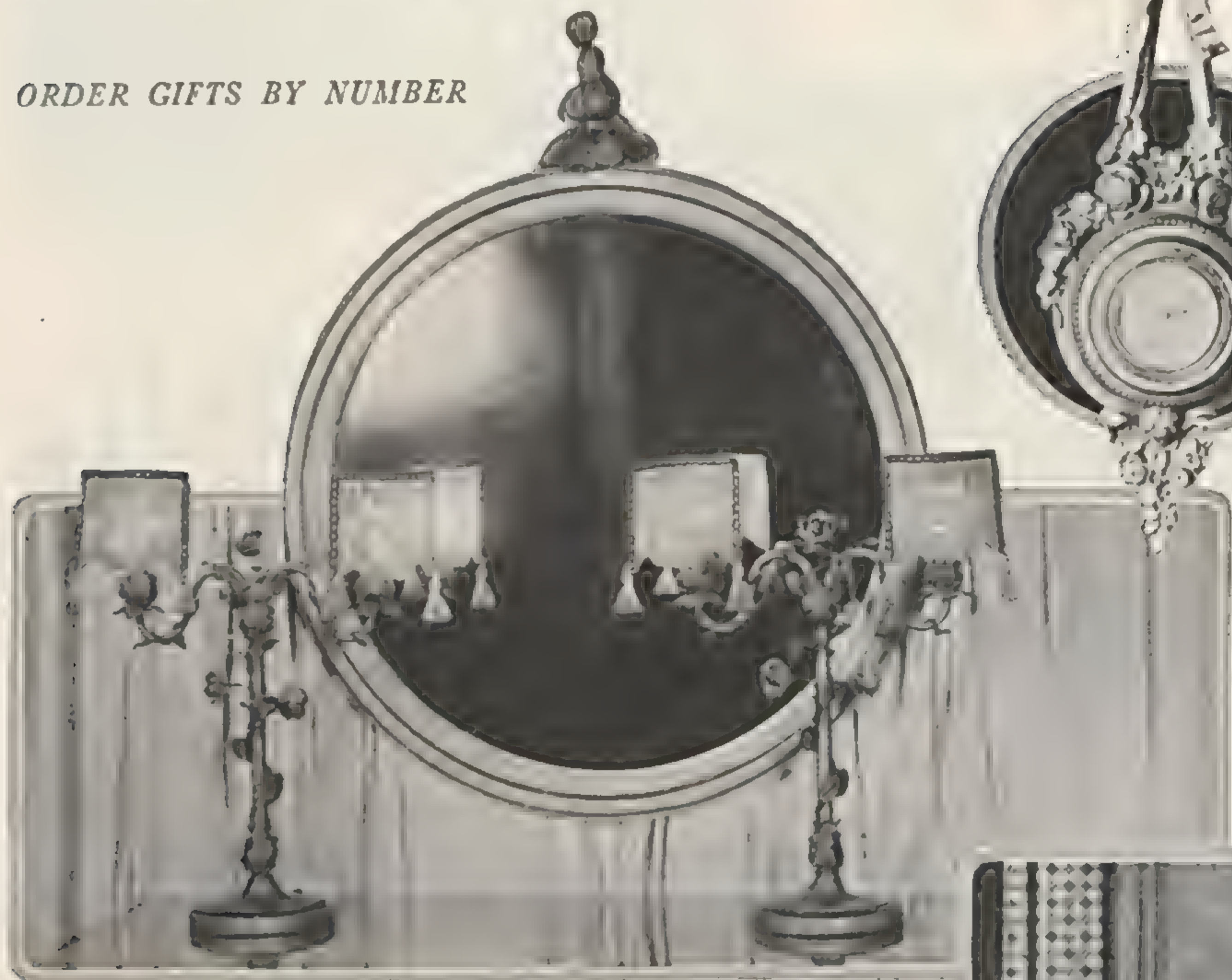
(29) Now that the old-fashioned fireplace has come into its own again, a pair of andirons would make a doubly welcome gift for the library or for the living-room

This is the mate of the andiron on the opposite side of the page. Obviously they are of colonial design. They are of solid brass and stand 16 inches high; \$9 a pair



THERE IS ALWAYS ROOM  
IN HER BOUDOIR FOR ONE  
MORE EXQUISITE TRIFLE

ORDER GIFTS BY NUMBER



(43) Candlesticks of wood are decorated in dull green and entwined by metal flowers. The shades are of rose silk and lace bound with gold lace. Candlesticks, \$30 each. (44) The mirror is of green and red wood. It hangs by a green tassel and is 18 inches in diameter; \$23.50



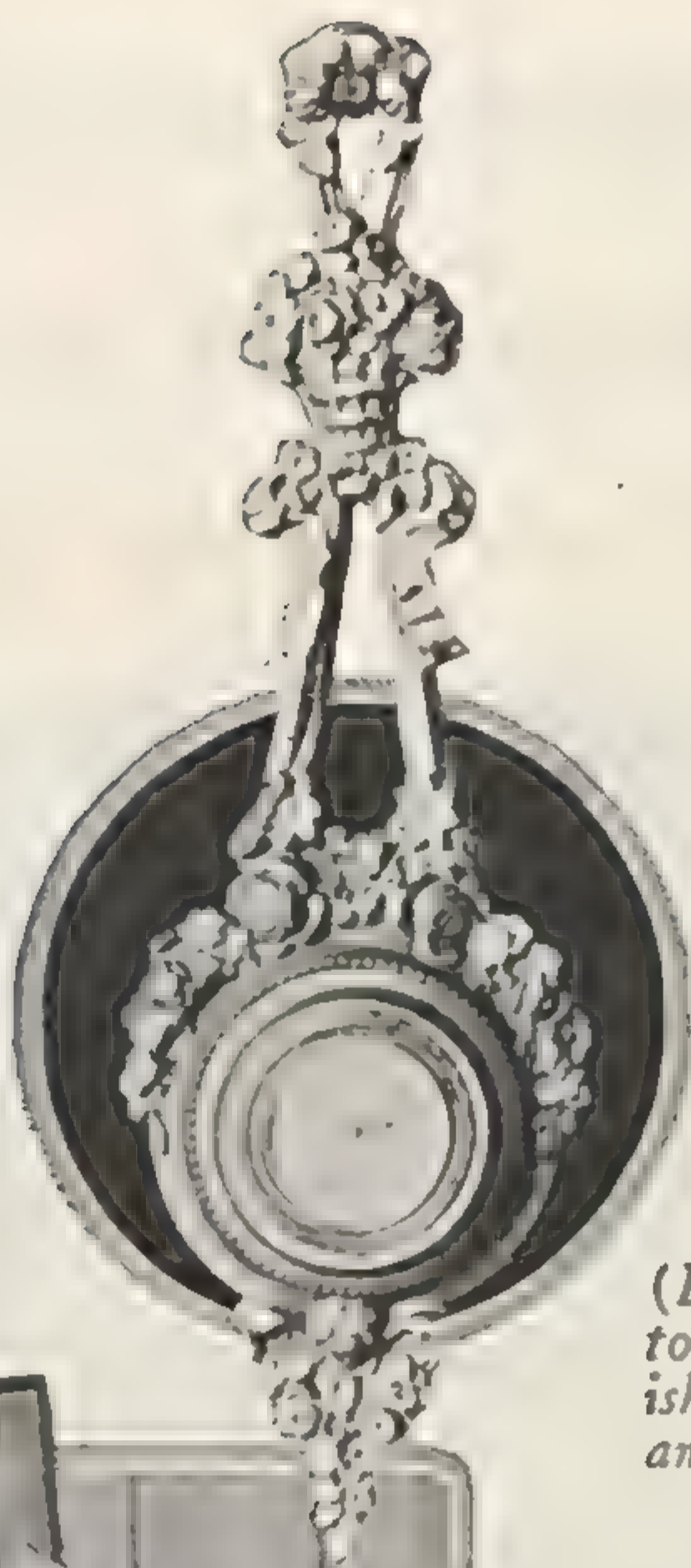
(47) French rosebuds adorn a knitting-bag of pink taffeta, trimmed with Valenciennes lace; price, \$29.50



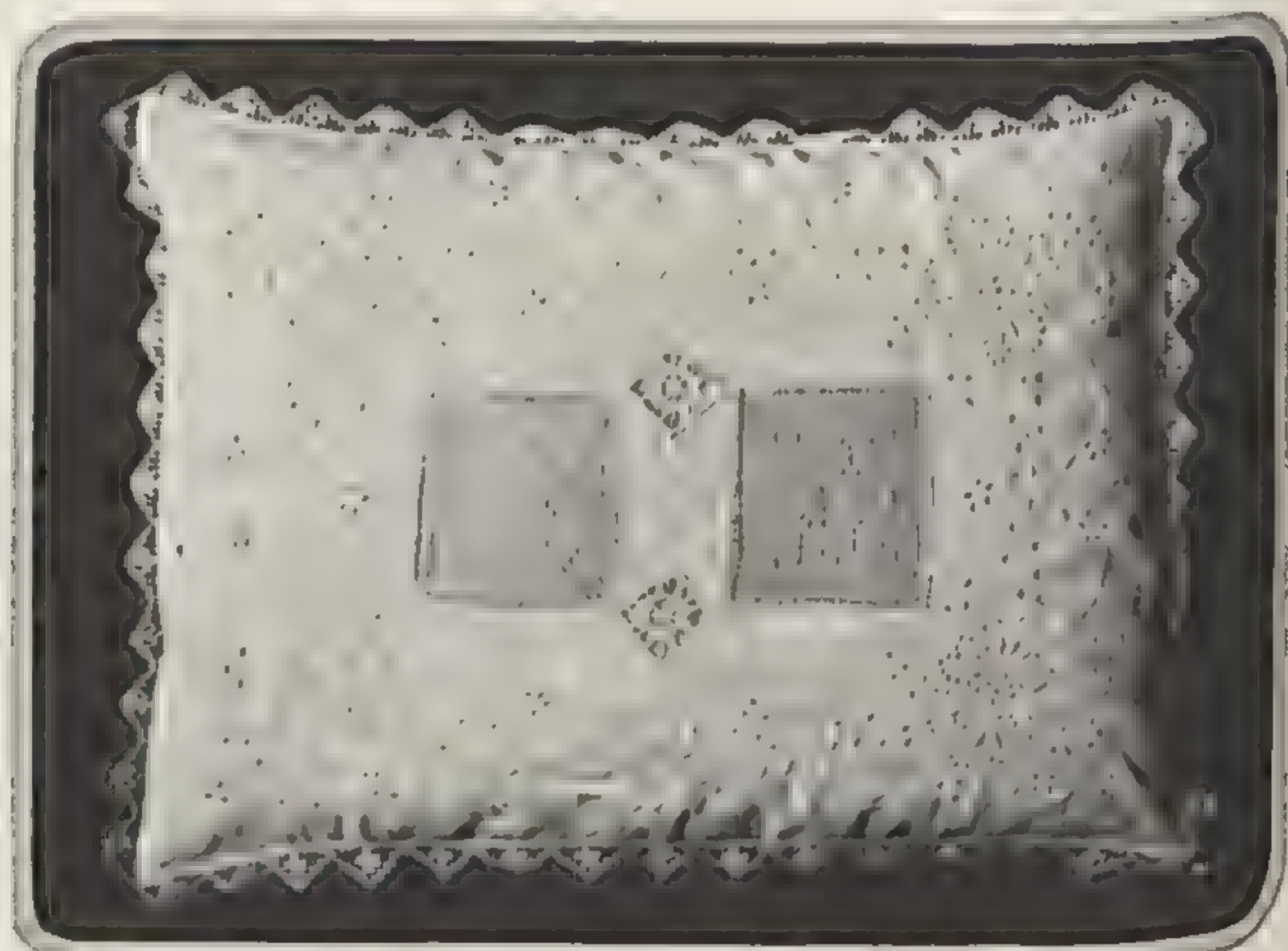
(48) Gold lace and braid and velvet flowers trim a French blue taffeta knitting-bag; 17¾ in. deep; price, \$6.50



(49) A cigarette box of crystal has a gilt knob enamelled in either pink or blue and is 5½ in. long; price, \$12.50



(Left) (42) A new kind of boudoir clock, to be hung on the wall, is of gilt, and is finished in gold, polychrome, or white enamel, and decorated with pastel tinted flowers; 16½ inches long, price \$6



(45) The boudoir pillow immediately above is covered with linen decorated with lace medallions and embroidery and edged with filet; 9 by 16 inches, cover \$6. (46) The cushion in the upper right corner has a linen cover trimmed with lace medallions and embroidery and edged with filet; 9 by 16 inches, cover, \$4.25. Under-pillows, satin covered, down-filled, \$2.50; floss-filled, \$2



(50) Lace and embroidery over cream coloured satin compose the chaise longue cover. Cover, 50 by 66 in., \$375. The square pillows are of lace and embroidery over cream coloured satin; (51) 19 in., \$55; (52) 15 in. sq., \$30; (53) round blue taffeta pillow, \$30. (54) The canopy and the lady in blue taffeta and gold lace shade an electric light bulb; price, \$60



S E E N i n t h e S H O P S

*Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York*



*The afternoon or informal evening frock is one of the necessities of the winter wardrobe. Here it is in a particularly interesting style; \$49.50*

**S**OFT chiffon and tulle, satin and metal tissues, and laces, are among the bewildering array of fabrics used in the evening gowns this year,—bewildering, not from the standpoint of material alone, but from that of design also. Paradoxical as it may sound, the cleverest designs are those which express simplicity to the casual observer. But let the unknowing hand attempt this “simple bit of draping” and great is the havoc to the silhouette.

THE GHOST OF THE BUSTLE

While the exaggerated bustle died an early and not untimely death, the effect of its passing is to be seen in a great many frocks, sometimes in no other way than a slight tucking-up of the skirt in the back. Another characteristic of the mode—in fact, a most important one—is the slight but ever-increasing narrowing at the feet. These are among the tendencies of the times and, while no one frock need possess them all, each one should express their influence in some manner in order to be smart.

It is simple enough, when there is no limit to one’s pocketbook, to choose any number of smart models in these materials and with these style features, but it becomes increasingly difficult as one decreases the margin of prices. The models illustrated in this article have been chosen not only because they express the mode in a very satisfactory fashion, but also because they are made well and of excellent materials; this, of course, makes them

more than usually desirable in these days. As they are practically indispensable, there have been many interpretations of the afternoon and informal evening gown. Sketched at the left on this page is a particularly interesting example of this type. Two layers of prune coloured crêpe chiffon and a foundation of china silk form the skirt or, one might almost say, the skirts. The sides of the outside one are unexpectedly caught up under the belt, which is of crystal beading, as are the bands on the skirt and on the kimono blouse. A tulle fichu stands away from the neck at the back and crosses over to form a vest for the chiffon blouse. The sleeves might have been long but remained short and utilized the length by making of it wide roll cuffs. This frock is obtainable in black as well as in prune colour, and is of excellent material.

SILVER LACE ON EVENING GOWNS

Caught up in two soft folds at the back of the dress sketched at the right on this page, the lustrous blue satin is shown to best advantage, and a double flounced petticoat is prettily displayed. The light and shade of colouring and the shimmering texture of the fabric are made doubly attractive when combined with a finely spun silver thread lace of a floral design, which forms the petticoat. The bodice of this satin, simply draped, has sleeves of the lace and a finishing edge of tulle around the top. The belt of lavender moire ribbon fastens at the side with a



*Silver lace, shimmering satin, contrasting moire ribbon, and a cluster of French flowers make this an exceptional evening gown; \$29.50*



*Simplicity which is almost severity is well exemplified in this black velveteen gown; \$59.50. The hat has an unusual brim; \$20*



*Clever in design and attractive in material is this evening gown of taffeta, with its bouffant hem and bodice of silver lamé lace; \$32.50*



*An evening gown is a lonesome affair without an evening wrap. Here is a desirable velvet wrap that is fur-trimmed and all-enveloping; \$55*



little cluster of French flowers, and has the ever-graceful streamers, almost the length of the skirt. In orchid and turquoise blue, or green and maize, as well as in light blue and lavender, this charming frock is exceptionally good.

#### THE BUOYANCY OF TAFFETA

The sketch in the lower middle on page 85 is a clever affair of taffeta—the sort of taffeta that is buoyant enough to do full justice to the bouffant hem and yet has none of the stiffness of the “stand-by-itself” silk of mid-Victorian fame. This same buoyant quality is taken advantage of by the smartest couturiers and used to achieve bouffant effects, for they know full well that such styles always refuse to look well in any but the finest taffeta.

The bodice has no visible closing, but the back crosses over and tucks itself away out of sight under a convenient little bunch of stiff flowers. Two sash ends, despite the lack of sash, hang down on either side of the front and are edged with heavy silver fringe. The sleeves are two wide bands of burnt-out silver lamé lace (which is far more attractive than its very literal name implies) caught together at the shoulders; and the same lace forms the top of the bodice, with a softening touch of flesh-coloured chiffon outlining the neck. The dress comes in black, turquoise, a flesh pink which suggests apple blossoms, or Nile green, all of which combine charmingly with the silver lace.

Sketched at the lower left on page 85 is a delightful gown of black velvet. This may be had with either a white or black satin underslip and vest, but is far more distinctive with the former. The straight skirt of velvet is slashed to the waist and faced with the satin. The well-cut blouse is absolutely plain, with the exception of the buttons on the sleeve and the satin facing of the collar. The narrow belt fastens simply with two but-



*Becoming and comfortable is this pussy-willow silk cape with its circular yoke and deep collar and band of fur; \$55*

tons, and the whole frock has that air of simplicity of which one never tires and which is the hall-mark of distinction.

The hat sketched with this frock is a four-cornered one, with an odd little twist to the roll of the edges, which are finished with a band of tightly curled ostrich flues. This is made of velvet in black, blue, brown, and taupe.

#### FUR-TRIMMED WRAPS FOR EVENING WEAR

One of the most important parts of the evening dress is the wrap to be worn with it. But the very fact of its importance increases the difficulty of finding one that is not only smart and reasonable in price, but also practical in every way. Both sketched here are exceedingly smart and of exceptional value. Sketched at the lower right on page 85 is a coat of deep rose velvet, with collar and bands of muskrat dyed kolinsky colour. The sleeves and deep yoke are cut in one piece and the skirt is shirred on with a stiff narrow ruching. The wide flare of the sleeves becomes a snug little muff by the simple method of folding the arms. The champagne coloured silk lining harmonizes with all of the shades in which this coat may be had: peacock blue, amethyst, taupe, or black.

The other wrap, sketched at the top of this page, is a circular cape set on a circular yoke. This model made its debut last season in most exclusive circles but gains in popularity as its universal becomingness is realized. The collar and wide band is of taupe coney. The wrap comes in taupe, Copenhagen blue, or black velvet. The very gay lining of pussy willow silk, with large and realistic looking roses running rampant all over it, to be suddenly stopped by a hedge of tiny black leaves, is a decided attraction.

Any material as glaring as gold lace must be subtly handled and discreetly used to come within the bounds of good taste. It has a garish effect on some in-

*(Continued on page 94)*



*Gold ribbon and tissue and lace, —or silver, if you prefer it,—have combined with tulle to make this the bewitching frock it is; price, \$38.50*



*Unusual and very lovely are the three interesting shades in which this satin frock comes—turquoise, jade, and flame. It also comes in black; \$35*



*It is not easy to find exquisite materials and good workmanship combined with a charming design; this chiffon dress has all these qualities; \$45*





*Just think of having gray squirrel fur—as soft and fluffy as the real squirrels in Central Park—trimming your pointed broadcloth cap and your warm broadcloth-lined collar! Even the buttons are of squirrel*



## The YOUNGER GENERATION

MODELS FROM TOTS' TOGGERIE

*Perhaps the Highlanders who marched on Fifth Avenue in caps and kilties made this little girl want to look like this. Her blouse, collar and cuffs and all, is of old-blue pongee pleated back and front. The tie is navy blue, as is the box-pleated serge skirt fastening to the waist with big black buttons. The cap is navy blue, too, with old-blue ribbon*

*Even school-days are brightened by a frock of red cashmere cloth with cross-stitching of red wool, red-streaked pearl buttons, and a ruffle-trimmed underwaist of cream coloured silk mull. With it is a little collapsible hat of red broadcloth, with picot-edged ribbon running in and out across the crown and over the brim, and tying under the chin*



*Since grown folks are so wrapped up in jersey, why not a maiden of from six to ten? The only trimmings are the deep hems stitched in blue wool and a woollen crocheted tie and belt. The tam-o'-shanter is trimmed with woollen crochet to match the dress*

*Warm and snug and comfortable is the small boy in this gray wool jersey suit with its bands of navy blue. The collar turns into a scarf which crosses in front and ties in back, and the cap, in the two shades of jersey pulls well down over his ears*

*This little girl has found a sweater that is different in these much-sweatered days. It is a slip-on and is of navy blue jersey trimmed with light gray astrachan. The cap, too, is of jersey and astrachan, and the skirt is of shepherd's plaid*

*Once upon a time there was some navy blue broadcloth, and some black and white checked wool, and some soft nutria fur, and they all met—and what do you think happened? A warm winter coat for a little girl, and a round little hat, too*



## VOGUE PATTERN SERVICE

The New Frocks Show Originality  
in Combining Materials and Inter-  
preting the Tunic and Draped Skirt



Frock No. W4035. A dress of duvetyn and crêpe has a tunic only in the front



Frock No. W4034. A draped collar of lace may be worn with this blue serge frock

THE patterns on this and the following pattern pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, smock, lingerie, or child's pattern; \$1 for complete costumes, one-piece dresses, separate coats, and long negligees. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, please state size and order from

VOGUE PATTERN SERVICE, 19 WEST 44TH STREET, NEW YORK CITY

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BALTIMORE: The Flower House Studio, Charles and Hamilton Streets

PROVIDENCE: Gladding Dry Goods Co.

ATLANTA: The Smart Shop, Connally Building (Room 203)

BOSTON: 149 Tremont Street (Room 605)

BUFFALO, N. Y.: Flint & Kent

PITTSBURG: Joseph Horne & Co., 5th and Penn Avenues

CLEVELAND: Halle Brothers, Euclid Avenue

CHICAGO: Stevens Building (Room 932), 20 N. Wabash Avenue

LOS ANGELES, CAL.: Bullock's

SAN FRANCISCO: 233 Grant Avenue, Joseph Building

SEATTLE, WASH.: The Griffin Specialty Shop, 1602 Second Avenue

MONTREAL, CANADA: The Children's Shop, 13 McGill College Avenue

LONDON, E. C., ENGLAND: Rolls House, Breams Building



Frock No. W4033. The draped sleeve, low skirt drapery, and narrow underskirt are features of a new formal dress

Waist No. W4036; Skirt No. W4037. The becoming surplice waist is here combined with a two-piece version of the draped skirt



Note—Complete descriptions of all patterns will be found on page 96

Frock No. W4032. A smartly practical frock of navy blue silk jersey has a vest and two collars of white silk crêpe





THE BLOUSE SHOWS VERSATILITY IN ITS  
TAILORING AND ADDS THE LONG TUNIC  
AND THE WAISTCOAT TO ITS ROSTER



Blouse No. W4018. As Paris favours waistcoats, we have the waistcoat blouse. A serviceable model is of velvet or a woollen material



Blouse No. W4039. An effective trimming that is quite in keeping with the semi-tailored blouse is made by crossing hand-run tucks



Blouse No. W3740. Chinese crêpe is appropriate material for the peplum blouse that is banded with Chinese embroidery



Blouse No. W4042. With the useful tunic blouse, an underskirt is all that is required to complete a smart costume



Blouse No. W4041. A blouse of blue chiffon to match the skirt has waistcoat, collars, and cuffs of tub satin

Note—Complete descriptions of all patterns will be found on page 96



Blouse No. W4040. The blouse may be of velvet, with sleeves and a becoming collar of satin



Blouse No. W4038. A collar faced with contrasting material gives the effect of a waistcoat to this blouse



Blouse No. W3669. The accommodating convertible collar is as becoming worn high as when turned back

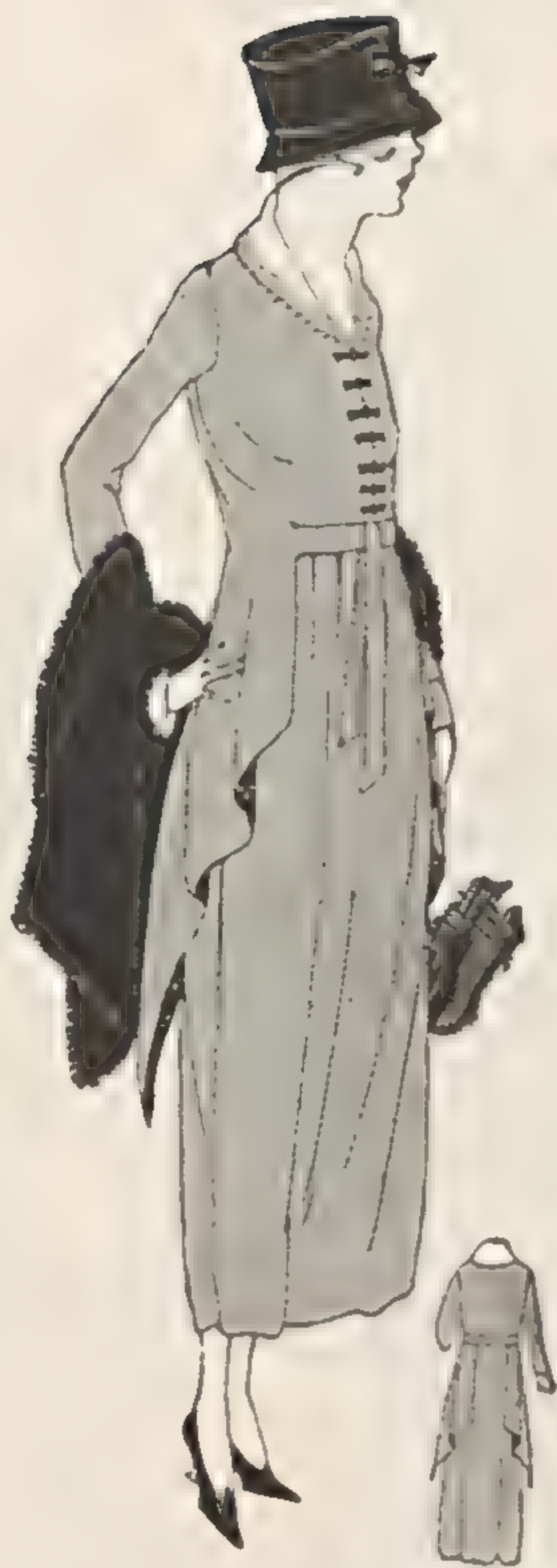


Blouse No. W4011. This blouse, with its convertible collar, might well be made of soft wash satin





Frock No. W3965. A frock which gives a slender silhouette has a surplice closing and a belt which is cut in one piece with the unusual draped skirt



Waist No. W3735; Skirt No. W3736. The slim line is achieved by cutting the front of the waist and the tunic in one piece



Waist No. W3928; Skirt No. W3929. A rolled collar with ends which form the tie is an interesting feature of this frock



Waist No. W3931; Skirt No. W3932. One piece makes the front gore and the pockets of this serge frock, and nickel buttons are its trimming

# THE INDISPENSABLE FROCK OF SERGE, JERSEY, OR

## DUVETYN HAS THIS GROUP OF DESIGNS ALL ITS OWN



Frock No. W3864. A slender graceful line results when the underarm gores, belt, and pocket sections are all cut in one piece, as in this frock



Frock No. W3952. One way to attain a new and youthful line is to cut the revived waistcoat in one piece with the becoming wide sash

Note.—Complete descriptions of all patterns will be found on page 96



Waist No. W3947; Skirt No. W3948. Particularly adapted for serge is this two-piece frock, with a tailored waist and a yoked one-piece skirt



Frock No. W3950. Features which are becoming and popular are the new collar, the open tunic, and the narrow underskirt of this daytime frock





*the soup of the epicure*



## The dietetic value of good soup

Everybody likes good soup. But not everybody is aware of the reason. Appetite waits upon digestion. We like soup because we *need* soup.

Soup liberates the digestive juices, induces them to flow so generously that the system is in properly receptive mood for the heavier portions of the meal to follow. This function of stimulating appetite and spurring the digestive glands renders soup—apart from its direct nutritional value—an indispensable part of the healthful menu.

By reason of their strength, their purity, their exclusive high quality, Franco-American Soups most completely fulfil this valuable function.

The difference between Franco-American Soups and other soups is splendidly illustrated by our Tomato Soup. It alone, of all tomato soups, is made with pure *beef stock*, imparting to it an exclusive invigoration and flavor. We select the most perfect, the most luscious rich-ripe tomatoes and combine in the purée the essence of tender onions, sugar-sweet carrots, piquant celery, parsley, and dainty spices.

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*At the better stores*



# Franco - American Soups

Tomato  
Chicken  
Clam Chowder  
Chicken Consommé  
Beef  
Bouillon

Mock Turtle  
Chicken Gumbo  
Consommé  
Pea  
Julienne  
Clam Broth

Vegetable Thick  
Ox Tail Thick  
Clear Vegetable  
Clear Ox Tail  
Mulligatawny  
Mutton Broth

Green Turtle Thick

Clear Green Turtle

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contain only the purest meat juices, very slightly seasoned and free of all grease. They are thus acceptable to the most finicky appetite. Palatable; beneficial to the impaired digestive system; safe (sterilized); convenient (all-ready-to-serve). Beef, Chicken, Mutton. 15 cents the can. At your grocer's.

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FIFTH AVENUE at FORTY-SIXTH  
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BRANCH AT CHICAGO



## FOR THE HOSTESS

"COME and eat four grains of rice with us," gaily write the Venetians. The Italians are indeed a frugal race, although one would never suspect it unless one knew the devious ways of their little economies, for their table always appears most sumptuous and lavish, such is the consummate art with which the viands are prepared and arranged. While it is to be hoped that this saying is not literally descriptive of the conditions prevailing now in Italy, and that each Italian may be enjoying his full portion of *risotto*, it is well, nevertheless, to take heed from our Latin cousins and to begin to live more frugally ourselves in view of the economies which, Mr. Hoover reiterates, must come to the best of us before the war is many months older.

### ECONOMIES FROM OTHER NATIONS

There are many Italian and French and Spanish cook-books translated into English, and the housewife who wishes to infuse some variety into even a frugal menu may do so quite happily and be certain of success, if she but calls them to her aid. Excellent recipes are laid down in "The Cook's Decameron; a Study in Taste," by Mrs. W. G. Waters, (a clever Englishwoman who long ago discovered the delights of the *cucina casalingua* of her beloved Italy and recorded them for those who might not be so fortunate as to live there). Antonio Isola has compiled a very good little book called "Simple Italian Cookery," and still another, "Leaves from Our Tuscan Kitchen," by Janet Ross, gives so many wonderful recipes for cooking vegetables that one sighs at once for pots and pans and the wherewithal to do one of her Tuscan dinners.

The Latins have a natural sense of food values and do not seem to need to talk of calories. Their good common sense somehow achieves the right results without excursions down scientific by-paths. Some menus of the Italian epicures are quite worthy of adoption in American homes, and the little knack of doing things in Italian style is soon acquired. Here is an Italian dinner which one need not hesitate to set before a king, yet its initial cost is but little and the dishes are quickly prepared:

Potato Soup  
Rice with Butter and Cheese  
Calves' Brains, Baked au Gratin  
Fried Peppers and Tomatoes  
Lettuce Salad  
Coffee

The potato soup is made from two large potatoes, boiled and rubbed through a sieve, then put in a saucepan with a little butter and milk or cream. It is allowed to simmer until thick, then the beaten yolks of two eggs are added to form a paste. One and one-half quarts of boiling chicken broth or bouillon are meanwhile made ready in another saucepan. The paste is put on a floured bread-board, rolled out, and cut in small dice. Then, after standing a few moments, it is thrown into the boiling stock to poach. A little grated Parmesan cheese is usually passed with this, and the crust may be cut from stale rolls and used as croutons.

The rice is boiled in one-half cupful of salted water for twenty minutes. It is then taken from the fire, drained, put back in a saucepan with four or five tablespoonfuls of grated Parmesan or Gruyère cheese and the same amount of butter, and tossed in this until the butter and cheese are well blended with the rice.

The calves' brains are parboiled in boiling salted water and drained. Then each one is cut in four pieces and put in a buttered baking-dish, covered with melted butter and fine bread-crumbs, seasoned with salt and pepper, a soupçon of sweet basil, and a little lemon juice, and baked in a quick oven until the buttered crumbs are brown. For frying the tomatoes and peppers, olive oil is best, of course, but failing this, butter or nut oil may be used with excellent results. The tomatoes and peppers are sliced and the seeds removed from the peppers; they are then dredged with seasoned flour, fried in plenty of hot fat until tender, then drained and served. The dressing served with the lettuce salad is made from red wine, vinegar, and olive oil. The bowl should be rubbed with a clove or garlic, and a crust of bread rubbed with garlic is left in the bottom of the salad bowl to absorb the extra dressing.

### OTHER ITALIAN MENUS

The following Italian menus may give ideas to the hostess who wishes to live economically, yet they are not niggardly, but are typical of the country where thrift masquerades in attractive guise.

Lettuce Soup  
Salted Codfish with Green Peppers  
Fried Celery  
Veal with Marsala Sauce  
Italian Salad  
Caramel Custard  
Coffee

(Continued on page 94)





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Large  
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”

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## SEEN in the SHOPS

(Continued from page 86)

pensive frocks, but the sketch at the lower left on page 86 shows an example of its use which may be consistently worn by the most conservative.

With no concession whatsoever to the draped and bustled skirts of the present, this gold and blue frock goes on its own individual and delightful way. The underskirt of gold tissue is edged with wide gold metal lace—a loosely woven lace with conventional flowers. The entire bodice is made of this lace, and gold ribbon, one inch wide, is used to make the girdle and shoulder-straps. There are three rows to each, and when they meet they weave in and out to match the background of the lace. One piece of the ribbon is tied loosely around the waist and flutters in long streamers almost to the edge of the tulle overskirt. This overskirt, of an odd shade of dull blue, has two inserts of lace, and dull blue tulle forms the little puffs at the shoulders. If one prefers, one may have silver, with blue, flesh, white, or flame coloured tulle.

The frock sketched in the lower middle of page 86, while particularly lovely in black, also comes in an unusual range of colouring; turquoise, jade, and flame are three shades that add a new sparkle and an interesting air, and which are exceedingly difficult to obtain except in the most expensive shops. Innumerable models, charmingly designed, are to be found on all sides, but, unfortunately for the woman who craves a distinctive note, the ma-

jority of them cling to the lovely, but rarely interesting, pale blues and pinks. Despite the almost conventional air of its outline, the skirt has three distinct little pointed aprons, carefully bound and caught up in the back. Long tulle sleeves with no shape at all, but a great deal of character, nevertheless, are fastened by shoulder-straps of the satin of which the dress is made, to the bodice, which is not much more than a very wide soft girdle.

Chiffon in any colour is attractive, but in soft flat shades it has a particularly misty look which no other fabric can rival. The frock sketched at the lower right on page 86 comes in soft shell pink, in white, and also in a dull blue. The foundation is *Gros de Londre* to match the chiffon, but it is not seen in the skirt, as the chiffon overskirt is turned under and securely attached to it. However, it has its opportunity, for, with the exception of filmy points of chiffon and a narrow band of silver at the top, the bodice is entirely of the silk, with heavy flat pearl beads strung across the shoulders on silver bands. From large satin ribbon bows on either side of the waist-line hang festoons of the ribbon and long points of the chiffon. It is almost unbelievable that this charming frock can be purchased well within the range of a moderate income, for the heavy *Gros de Londre* and fine quality of the chiffon combined with the good workmanship and charm of the design make this a remarkable value.

## FOR THE HOSTESS

(Continued from page 92)

Minestrone  
Lightning Omelette  
Stuffed Onions  
Roasted Chicken  
Salad  
Zabaglione  
Coffee

The lettuce soup utilizes outside leaves of lettuce, which are chopped and cooked in one and one-half quarts of bouillon or chicken broth, with two cold boiled potatoes, two spoonfuls of green peas, and the leaves from a head of celery. This is simmered for an hour and a half, thickened with a little flour and butter, and served with croutons of fried bread. This utilizes many left-overs, yet makes a nutritious and delicious soup. The salted codfish, first soaked in cold water to remove the salt, is cooked in olive oil with roasted green peppers, ripe tomatoes, and onions, cut in small square pieces. The Marsala sauce served with the veal is delicious. The contents of a small tin of tomato paste is put in a saucepan with a pint of any stock, a bay-leaf, an onion fried until brown, a few dried mushrooms which have been soaked in cold water, and a wineglassful of Marsala wine. Sherry or Madeira may also be used. This is thickened slightly with a mixture of butter and flour, and may be served this way, or, to make it even more delicious, a cupful of hot cream may be stirred in quickly, just before serving. The slices of veal, which have been fried in oil or lard until brown, are marinated in the sauce for ten minutes before serving, and the sauce is poured around them on the platter.

To prepare the national dish which begins the second menu, one may consult a little Italian book called "One Hundred Ways of Making Minestrone," which shows that there are many ways of making these vegetable soups. Most of the rules given there are very good. The lightning omelette is made by lining the bottom of a baking-dish with slices of whole-wheat bread which have been

dipped in milk. A layer of very thin slices of Swiss cheese is then laid on the bread, two eggs are beaten to a froth, seasoned with salt and pepper, and poured over the bread and cheese, and it is all baked in a hot oven until the top is well browned. This should be served at once. Italian stuffed onions are made in this fashion: six large onions have their centres removed with an apple-corer and the cavity is filled with a stuffing made from two hard-boiled eggs, chopped with one tablespoonful of grated cheese and some minced parsley. The onions are put in a small pan, covered with water, and boiled until tender. Next the water is drained off, and the onions are rolled in flour and fried in olive oil or butter until brown on the outside. They are then placed in the baking-dish from which they are to be served, brushed over with melted butter, sprinkled with grated Parmesan cheese, and put in the oven to be baked until brown.

Italian salad is best when diced cucumbers, sliced tomatoes, sliced sweet peppers, and firm heads of lettuce are used. If it is to be served as a hors d'œuvre, stuffed olives, anchovies, tuna fish, and mushrooms or artichokes in oil are added, and the Italian dressing described before is used. The delectable dessert, *zabaglione*, is made from the yolks of eggs beaten together with fine sugar and Marsala wine until frothy, then cooked very carefully over a double boiler until warm, and served in wine-glasses.

## CHEERFUL TABLE-TALK THE RULE

There seems to be a growing disposition on the part of hostesses to omit one or two courses from their dinners. Some dinners are without soup or dessert, yet they seem to lose nothing, when served with the sauce of agreeable and interesting conversation. There is an unwritten rule that war talk shall be tabooed at table and that nothing save the most cheerful of subjects shall be introduced.



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## PATTERN DESCRIPTIONS

The descriptions for the patterns illustrated on pages 88 to 90 are given in full below; the patterns are described in the order in which they appear on the page, beginning at the upper left of the page and reading across



# Crane's Linen Lawn

[ THE CORRECT WRITING PAPER ]

could be happily described by using the words of the school boy who said that weather lasts only a few days, but climate lasts all the time. The quality in Crane's Linen Lawn is permanent, but new styles appear just as often as is necessary to keep Crane's Linen Lawn up to the minute in correctness

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New York                      Pittsfield, Mass

## PATTERNS ON PAGE 88

**FROCK NO. W4035.**—For the frock in medium size:  $3\frac{3}{4}$  yards of 40-inch material;  $1\frac{1}{4}$  yards of 40-inch material for lower part of skirt. The skirt is 36 inches long from the normal waist-line and is  $1\frac{1}{4}$  yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. W4034.**—For the frock in medium size:  $4\frac{1}{2}$  yards of 54-inch material,  $\frac{1}{2}$  of a yard of 36-inch material for collar and yoke,  $\frac{1}{2}$  of a yard of 40-inch material for collar-facing, cuffs, and revers. The skirt is 36 inches long from the normal waistline and is 2 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. W4033.**—For the frock in medium size:  $3\frac{1}{2}$  yards of 40-inch chiffon for overdress;  $2\frac{3}{4}$  yards of 40-inch material for underskirt, vest, and girdle. The skirt is 36 inches long from the normal waist-line and is  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. W4036; SKIRT NO. W4037.**—For the waist in medium size:  $1\frac{1}{2}$  yards of 54-inch material,  $\frac{7}{8}$  yard of 36-inch material for underskirt,  $\frac{3}{8}$  of a yard of 40-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size:  $2\frac{3}{4}$  yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and measures 2 yards at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. W4032.**—For the frock in medium size:  $2\frac{1}{2}$  yards of 54-inch material for overdress;  $1\frac{1}{4}$  yards of 54-inch material for underskirt. The skirt is 36 inches long from the normal waist-line and measures  $1\frac{1}{2}$  yards at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

## PATTERNS ON PAGE 89

**BLOUSE NO. W4018.**—For the blouse in medium size:  $2\frac{3}{4}$  yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. W4039.**—For the blouse in medium size:  $2\frac{1}{4}$  yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. W3740.**—For the blouse in medium size:  $2\frac{3}{4}$  yards of 40-inch material.  $\frac{1}{2}$  of a yard of 40-inch material for neckband. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. W4042.**—For the blouse in medium size:  $3\frac{3}{4}$  yards of 40-inch material;  $\frac{3}{8}$  of a yard of 36-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. W4041.**—For the blouse in medium size:  $2\frac{1}{2}$  yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. W4040.**—For the blouse in medium size:  $2\frac{3}{4}$  yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. W4038.**—For the blouse in medium size:  $2\frac{1}{2}$  yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. W3669.**—For blouse in medium size:  $2\frac{1}{4}$  yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. W4011.**—For the blouse in medium size:  $2\frac{3}{4}$  yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

## PATTERNS ON PAGE 90

**FROCK NO. W3965.**—For the frock in medium size:  $6\frac{1}{8}$  yards of 40-inch material;  $\frac{1}{2}$  of a yard of 40-inch material for collar and sleeve trimming. The skirt is 36 inches long from the normal waist-line and is  $1\frac{1}{4}$  yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. W3735; SKIRT NO. W3736.**—For the waist in medium size: 3 yards of 40-inch material;  $\frac{3}{8}$  of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size:  $2\frac{1}{2}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{4}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. W3928; SKIRT NO. W3929.**—For the waist in medium size:  $1\frac{3}{8}$  yards of 40-inch material;  $\frac{3}{4}$  of a yard of 36-inch material for collar and vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size:  $1\frac{3}{4}$  yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and is  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. W3931; SKIRT NO. W3932.**—For the waist in medium size:  $\frac{7}{8}$  of a yard of 42-inch material for overblouse;  $1\frac{1}{8}$  yards of 36-inch material for sleeves;  $\frac{3}{4}$  of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size:  $3\frac{1}{4}$  yards of 42-inch material. The skirt is 36 inches long from the normal waist-line and  $2\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. W3864.**—For the frock in medium size:  $4\frac{3}{4}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and 2 yards wide. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. W3952.**—For the frock in medium size: 5 yards of 40-inch material;  $\frac{1}{4}$  of a yard of 40-inch material for collar. The skirt is 36 inches long from the normal waist-line and  $2\frac{1}{4}$  yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. W3947; SKIRT NO. W3948.**—For the waist in medium size:  $1\frac{1}{2}$  yards of 40-inch material;  $\frac{3}{8}$  of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size:  $3\frac{1}{4}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{4}$  yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. W3950.**—For the frock in medium size:  $3\frac{3}{4}$  yards of 40-inch material;  $2\frac{1}{4}$  yards of 40-inch material for underskirt and trimming. The skirt is 36 inches long from the normal waist-line and is  $1\frac{1}{4}$  yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.





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A few items are illustrated—your jeweler will show you these and many more including the

## New Festoon Necklaces

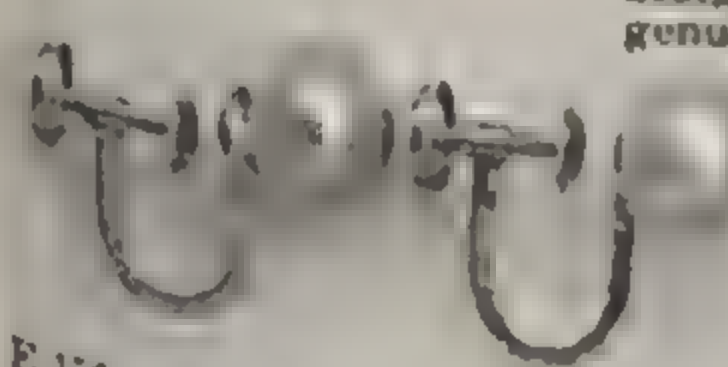
in a variety of original distinctive designs in solid gold. Whether purchased for yourself or as a gift to some one else, the Marathon Festoon Necklace will give lasting pleasure.

### Ask Your Jeweler

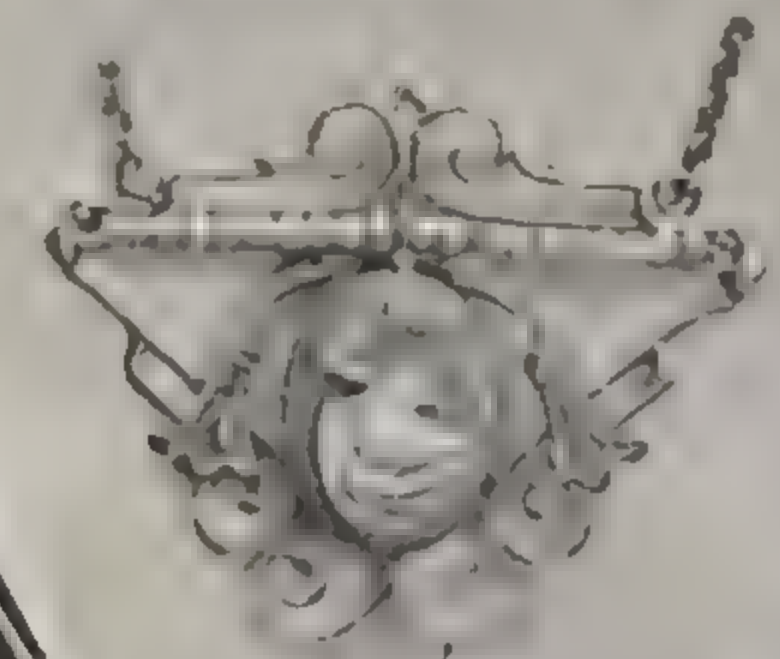
If he cannot supply you, order and remit direct, giving his name and we will have your order filled.



J 374 Picture Locket. \$3.75 each. Engine turned, gold filled 2 picture photo locket.



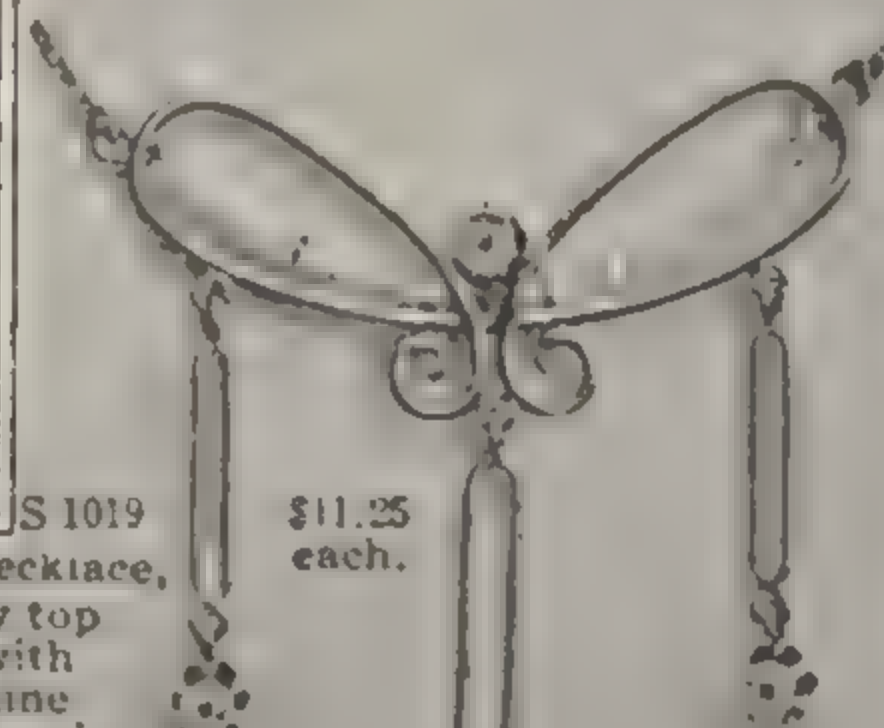
E 156 Pearl earrings. \$1.75 pr. Solid gold, mounted with Oriental French pearl.



S 1024 Festoon necklace, \$12.00 each. Fancy top set with genuine seed pearls and a real hand cut pink cameo set in center. Baroque pearl drop.



S 1045 Festoon necklace, \$11.25 each. Plain top set with genuine seed pearls. Green gold leaf center set with 1 Baroque pearl drop set with genuine seed pearls and 1 real sapphire pearl drop.



S 1019 Festoon necklace, \$11.25 each. Fancy top set with genuine seed pearls and one real sapphire in center. 3 drops set with 3 real sapphires.



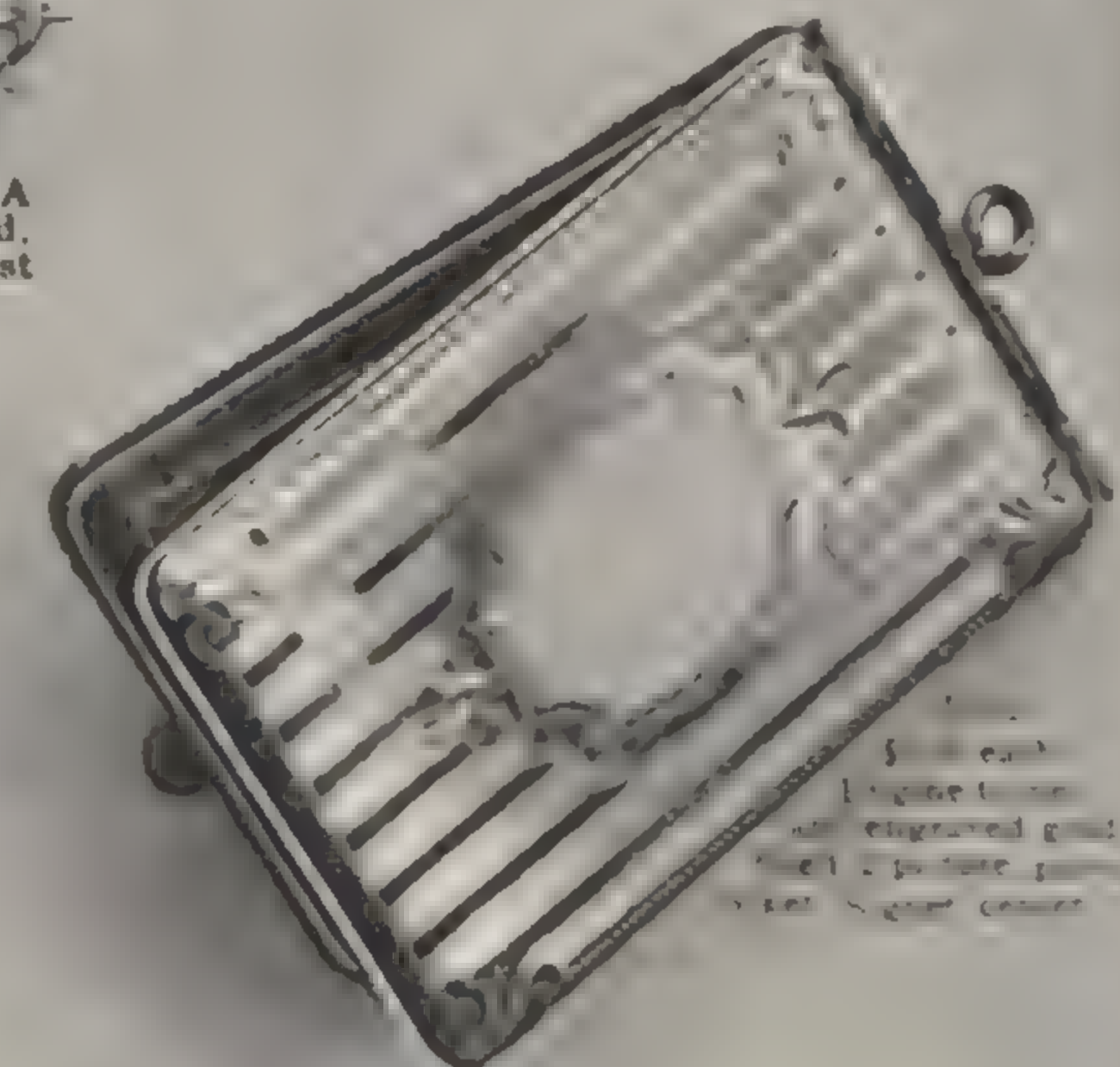
N 71-RP 1113-Pendant and chain, \$3.75 each. Attractive design of interlaced gold. Small sapphire in center. One drop set with baroque pearl.



BP 809 Cameo brooch pin, \$14.25 each. Fancy wire setting. Border set with genuine seed pearls and a real hand cut brown cameo set in center.



BP 717. Brooch pin, \$7.50 each. A pleasing pattern, done in solid gold. Leaves are green gold. Large amethyst in center.



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## WHAT THEY READ

HAMLIN GARLAND, following the excellent example of Mr. Howells, has given us some recollections of American life in his boyhood. The Middle West is coming into its own, and it is to be hoped that other writers native to that region and to the Pacific coast will give us more of the early days there. And enlightenment as to the social conditions of the region below the line should meet an especial welcome from us of the North, for the South of "befo' de wah" has long been misunderstood through paucity of truthful information. But when we consider that the capital cities of the South and of the Middle West are much farther from Boston than Berlin is from Paris, what wonder is it that a busy people, early scattered over a vast continent and deeply preoccupied with their own local problems, have failed to understand their fellow Americans "over yonder"? Even to-day, writers and speakers in Boston speak of New England as if it were a separate political entity, alien to the rest of the country. However, when we come to read the reminiscences of a Middle Westerner, a Southerner, a Californian, a rural New Englander, we find that all the communities of those several regions had far more things in common than things making for misunderstanding, that their people were first of all Americans, and in that amazingly alike. The notion that the South was, and in a measure, is still made up of cruel and fierce whites hating and holding down a negro minority, that the Middle West was fifty years ago a social Sahara untouched of culture, and is now a crude and self-sufficient region plethoric with wealth too quickly won, breaks down in the presence of such reminiscences as those of Mr. Howells and Mr. Garland. For the quickening of patriotism and the broadening of tolerance, we need many such books as these. When will Mr. Cable give us, not as fiction, but as fact, his reminiscences of his youth in Louis-

iana? Why should not Thomas Nelson Page employ his diplomatic leisure in painting in true colours Virginia of fifty years ago? What author or what veteran army officer will tell us of life in the Rocky Mountain states or on the Pacific coast in the early days of our presence as a governing nation in the region snatched from Mexico after the war with that republic? For success in unfictional narrative, an apprenticeship to fictional writing is often an excellent preparation. Those who have tried to put the spirit of American life into the novel and the short story should give us the actual facts of personal experience and observation in the widely separated regions of this empire which we call the United States of America, and thus make the name chosen by the forefathers more than ever appropriate. Let us have such aids to teach us that we are all here at home essentially of one kin, while the tragic drama into which we have been drawn across seas shall teach us that we are one also with all peoples, of whatever nationality, who are willing to bleed and die for a noble ideal of civil liberty, human rights, and sane and peaceful social order.

ASON OF THE MIDDLE BORDER, by HAMLIN GARLAND, like "The Autobiography of Anthony Trollope," proves the author as happy in dealing with fact as with fictional narrative. Indeed, it is doubtful whether any tale or novel that Mr. Garland has written possesses quite the same fascinating interest as some chapters of these reminiscences. The story here told is less an autobiography than an account of Mr. Garland's "times" up to the beginning of his early popularity as a writer of American fiction. Mr. Howells has recently given us a book of this kind rich in matter of fascinating interest, and it is high time that other veterans did the like. Mr. Garland is hardly yet a veteran, since he has only a few years ago passed his half century. This book, like all such by Americans, illustrates almost startlingly how short is our social history from this present era of pretty general sophistication back to pioneer conditions. Bernard Shaw, indeed, said not long since that we were still in the pioneer stage, and so we are, even in many cities great and small, east as well as west, if we are to be measured socially by our slovenly indifference to public neatness and physical good order. As to Mr. Garland, he knew in the early sixties of the last century conditions of living that resembled not remotely those of rather early colonial days. He and his father's family lived in pioneer Wisconsin, in Iowa when it was still a region of cheap and abundant farm land, in Dakota before that vast region became the twin states of to-day. All of the author's native and acquired gift for narrative was drawn upon for the writing of this book, and the first chapter, which tells about the home-coming of his father, a war-worn soldier, is a bit of dramatic story-telling of which any novelist might be proud. Here, as elsewhere throughout the volume, humour entertains and a poignant pathos moves the reader. The picture of family life and neighbourhood relations in western Wisconsin of the early sixties is a thing to make one proud of being an American, and so throughout the book, whithersoever Mr. Garland's narrative takes the reader, the essential wholesomeness, kindness, and sane democracy of American life is strongly emphasized. (Continued on page 100)



Courtesy of E. P. Dutton and Company

The famous Highlander, Sir Ian Hamilton, is described not only as a renowned soldier, but as a man of literary ability in "Memories Discreet and Indiscreet"

## HAND EMBROIDERY

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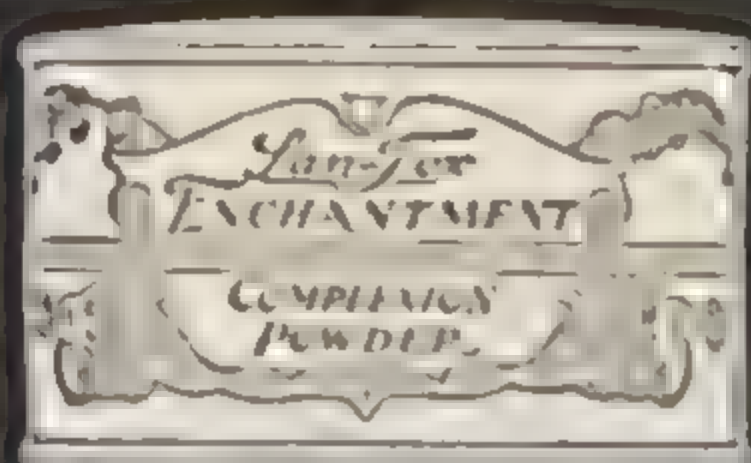
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## WHAT THEY READ

(Continued from page 98)

Mr. Garland's own struggles to get started in the world are told with good effect, and his dawning success in Boston after a period of appalling discouragement will deeply interest every sympathetic reader. His early interest in the single tax movement and Henry George, its great and good originator, is admirably told, and his tribute to the kindness of Mr. Howells will rejoice the thousands who revere that amiable veteran. Alice Barber Stephens's illustrations were not needed to make Mr. Garland's text "go," but they are welcome by reason of their fidelity and charm. (New York: The Macmillan Company; \$1.60 net.)

**MEMORIES DISCREET AND INDISCREET**, by A WOMAN OF NO IMPORTANCE, hardly bears out the mildly scandalous implications of its title, for the author does not even spice too highly the reminiscences of the man whose melancholy face forms the frontispiece of her volume—Charles Stewart Parnell. Her account of him, by the way, is one of the most interesting passages in the whole book, though Irishmen will bitterly resent her view of the man, his conduct, and his fate. There is much of less interest and significance in these memoirs than that which concerns Mr. Parnell, but much also of genuine worth, amid a good deal of mere gossip peppered thick with distinguished names. The account of De Lesseps is something to be grateful for, and there is a good story at the expense of the German crown prince, Garibaldi, Cecil Rhodes, Colonel Burnaby, the Duke of Clarence, Queen Mary, Sir Ian Hamilton, Edward VII, Cardinal Manning, the Tennysons, are some of those who walk through this clever lady's scenes. She even has something not unkind to say of Valentine Baker, and Sir Charles Dilke, the enigma of British statesmanship, also appears. The thing that gives a lively distinction to the text is the number of portraits, mostly of extremely handsome or distinguished looking men, with now and then a woman of unusual beauty. Manifestly, this lady, who must be far, far from young, retains an old lady's creditable interest in the fine men whom she knew in her youth

and middle life. Of the feminine portraits, by far the most distinguished is that of Lady Ian Hamilton. Sir Ian himself, as usual, looks the hero of romance, and not even the cruel memories of Gallipoli can rob his handsome face and figure of their soldierly magnificence. Such books as this come to remind us of the splendour that still surrounds aristocratic society in the British Isles, and prompts the reader to hazard the guess that death and taxation as a consequence of the world war may be expected to lessen for future generations the crop of such memoirs. (New York: E. P. Dutton and Company; \$5 net.)

**WEST POINT: AN INTIMATE PICTURE OF THE NATIONAL MILITARY ACADEMY AND THE LIFE OF THE CADET**, by ROBERT CHARLWOOD RICHARDSON, JUNIOR, comes at a fitting time. This military school, now one hundred and fifteen years old, has been the training-place of the best prepared officers of three wars, to say naught of our warfare with the Indians. The traditions of West Point are military, and they are jealously preserved by its graduates and cadets, but the men educated there for a military career have been less military in the offensive sense of that term than the officers of any other army in the world. There is said to be a "West Point manner," as there is an Oxford manner, but graduates of this most famous military school in the world are usually simple Americans like their brothers, cousins, and friends of the civil universities. In the midst of a war which this country has entered upon without hatred, without expectation of conquest, in no spirit of aggression, and, in so far as many of the volunteer and drafted youth are concerned, with a profound hatred of war and a compelling sense of duty, it is well that Americans should read the history and learn the spirit of such a school of arms. While sketching the history of the Academy, the author has touched upon the relations of Washington to the place, upon Benedict Arnold's treason, upon the long list of distinguished men who here had their schooling. Oddly

(Continued on page 102)





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## WHAT THEY READ

(Continued from page 100)

enough, two of the most illustrious American names, those of Edgar Allan Poe and James McNeill Whistler, both totally undistinguished in military annals, figure twenty years apart upon the roster of the Academy. Poe entered upon his insubordinate course of eight months at the Academy in 1830, to be expelled for confessed disobedience next year, and Whistler began a three years' course in 1831, to be dropped for his ignorance of chemistry. "If silicon had been a gas," said Whistler, according to the author of this book, "I would have been a Major-General." It may be suspected that the misused "would" for "should" in this sentence was not Whistler's. Singularly and unfortunately enough, as the present reviewer learned upon inquiry a few years ago, the Academy has no record of Poe's anthropometrics. Not the least significant part of this valuable book is the chapter given to the "Realization of the Architect's Dream," for it tells of the great service rendered the nation by Mr. Cram in transforming the place into a scene of rare beauty; the Chapel at West Point is one of the loveliest and most moving things in America. Whoever reads this book will know West Point both educationally and socially, and the admirably reproduced pictures speak eloquently of the architectural and scenic charm of the place. The appendix, important and interesting, should have been followed by a full index. (New York: G. P. Putnam's Sons; \$2 net.)

## THE JOURNAL OF LEO TOLSTOI

(FIRST VOLUME—1895-1899), translated from the Russian by ROSE STRUNSKY, shows us a great soul in turmoil. This journal covers four years of that decade in which Tolstoi abandoned his purely creative fictional work and gave himself almost solely to the problems of religion. In 1895, when this journal opens, Tolstoi was sixty-seven years old but still a man of physical vigour, a rider of the horse and the bicycle, a good walker, an occasional worker in the fields, and the father of a child less than ten years old. Much of this time he was making ready to write his famous "What is Art?" and it was finished and published, with the censor's senseless deletions, before the journal ends. We see him alternating between the conception of art as a high expression of the human soul upon the significance of life, and the notion that it could be regarded merely as "play." Early in the journal he seems to think art in this lower conception justified as a means of innocent enjoyment, but he inclines more and more to exclude art from the sole activity that he recognizes as proper to a human being—doing the will of God. Music in its modern and more subtle forms, especially that of Beethoven, he condemns as merely intended to reach the idle, the rich, the privileged, the over-refined. The best music, as the best art of any sort, is the simplest, that which is simple enough to reach and move the untaught masses. He comes to feel that the sole religious truth lies in the Gospels, but he makes his own translation and his own interpretations. His philosophy at times seems to approach very near to that of Mrs. Eddy. Much of the time he urges pacifism in its extreme form, though in this matter the journal is not always consistent. His impatience with the conditions of his home breaks out from time to time, and he often exhibits vexation with critics "who have not lived or thought." In one notable passage, discussing the relations of the sexes, he seems to place first virginity, then monogamic marriage, then non-monogamic marriage, but, while holding that the highest form of marriage is monogamic and justified only by mutual love, he opposes all legally enforced relations of the kind. Many passages speak almost contemptuously of women, but a

note of the translator endeavours to explain away this implied attitude by saying that Tolstoi was expressing his discontent with the women of his family under a form of generalization. It is pretty hard to accept this explanation in the face of several passages of the text. For example, he says, "There is no woman question. There is the question of freedom, of equality for all human beings. The woman question is only quarrel hunting." Again he says, and the legends say it also, "Woman is the tool of the devil. She is generally stupid, but the devil lends her his brain when she works for him . . . as soon as something not nasty is needed, she cannot understand the simplest thing; she cannot see farther than the present moment and there is no self-control and no patience (except childbirth and the care of children)"; which is Orientalism of the grossest kind. He modifies this utterance in the next paragraph, so far as to show that he is thinking of conventional Christian women as he has known them in Russia. Tolstoi's greatness shines forth in much of the journal, but he betrays his blind side in such passages, and his capacity for pure nonsense when he expresses the fear that his paper-knife may be alive, and that he has hurt it in permitting it to fall to the floor. His belief in self-forgetfulness and devotion to others is singularly noble, and his striving after humility and perfection, his self-condemnation, and his generous recognition of greatness and goodness in others are all beautiful. There are many complaints of ill health, and he apparently thought himself near death, though he lived fifteen years beyond the date at which the journal opens. There are many deletions by the censor in the manuscript to which the translator had access, many altogether trivial entries, and a few glaring grammatical errors that could not have been carried over from the original. The volume has four hundred and twenty-seven pages, of which about one hundred and twenty-five are occupied by the notes, appendix, and index. The book is one of supreme interest. (New York: Alfred A. Knopf; \$2 net.)

## FICTION

MARCHING MEN, by SHERWOOD ANDERSON, whose "Windy McPherson's Son" attracted favourable notice in authoritative quarters, was made upon the Tolstoian prescription, which requires that literature shall be only incidentally literary and essentially propagandistic or philosophical. Mr. Anderson's new story follows prescription pretty closely, to the point, at times, of not even being literary, to the point of negligence, if not slovenliness, in style, but always with due regard for the Tolstoian requirement of purpose or its near equivalent. Mr. Anderson sets out to present his vigorous philosophy of life, his double notion of the superman who shall not be merely self-seeking and of the need of the weak, unorganized, aimless masses for organization, direction, and the acquisition of strength by the realization of brotherhood. All this philosophy is illustrated by means of the action and reaction, reflections, and adventures of the dramatic personae. Two male figures stand out distinctly in the story, one the kindly and highly successful superman of business, essentially the business man rather than the business beast, but one whose laboriously acquired philosophy of life teaches him to use ordinary men as pawns in the large game that he plays with zest and effect; the other the raw miner's son, vast of bulk, elemental as to instinct, passions, and words, but, above all else, dominated by the idea that the unorganized mass of men that he despises for ineptitude must be taught brotherhood by discipline in

(Continued on page 104)

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## WHAT THEY READ

(Continued from page 102)

common. His method of teaching this brotherhood, of disciplining the shapeless units into order and efficiency, is to have men march and drill together, without firearms, and in silence. He believes that after millions of men have thus been set to marching, a rhythmic something will evolve, to the music of which the world may be rebuilt. All this Mr. Anderson sets forth with picturesque eloquence, and meanwhile he manages to interest his readers in several of his characters, though it must be said that the book is vastly over-philosophized, that there are no really intense dramatic moments, that most of the characters talk as human beings in social contact rarely if ever talk, and that the mother of the girl, Margaret Ormsby, is a ridiculous attempt at something hard to be understood, an absurdly romantic person whose manifestations are altogether unconvincing. There are signs in this book that Mr. Anderson presumes a bit too much upon the praise given his earlier attempt. (New York: John Lane Company; \$1.50 net.)

**LONG LIVE THE KING**, by MARY ROBERTS RINEHART, is to the last degree Zendaesque. As in the peculiar form of romance suddenly put upon the world about twenty years ago by Mr. Hawkins, then a young and unknown British novelist, we have the unidentifiable little kingdom carrying traces of feudality and autocracy into the twentieth century, the unconventional young princess who loves a plain soldier, the unscrupulous politicians and their less scrupulous aids, some of the latter politicians, some mere ruffians and blackguards, the scheming court lords and ladies, and the whole paraphernalia of what the world hopes is soon to be incurably anachronistic. The present author has added an engaging childish prince, heir to the throne of his stern old grandfather, and a few Americans with whom the prince manages to make acquaintance. In style, in every phrase, and in every minute particular, "Long Live the King" is built upon the model of those who have turned out Zendaesque fiction ad nauseam, and not even the skilled workmanship of an experienced author such as Mrs. Rinehart can atone for the banality of this romantic rehashing of worn themes. The thing has got into the "movies," where it makes a succession of pretty pictures and stirs the hearts of many whose lives are sufficiently drab. It reads, indeed, as if it had been written from the scenario of a movie play. "Long Live the King" will probably boil the author's pot for many a long day, but is it really worth while, is it quite patriotic to paint royalty in alluring colours just at this time, especially royalty and a court entourage of Teutonic names, even though we are made to understand that this is no Teutonic kingdom subject to William II's imperial sway? (Boston and New York: Houghton, Mifflin Company; \$1.50 net.)

## WIT AND HUMOUR

**HOW ARE YOU FEELING NOW?** by EDWIN L. SABIN, with illustrations by TONY SARG, owes something to the hint of another American humorist, who wrote of surgical operations in a fashion to amuse if not to allure. Mr. Sabin, however, has his own distinctive style of humour, although it is plainly enough of the American popular kind. Dentistry, dietetics, general debility, appendicitis, and a few kindred pleasant subjects engage the sprightly thoughts of Mr. Sabin, and he hits off the foibles of invalidism and of those who live by the invalidism of their fellows in a style to keep the reader smilingly aware of the truth concealed beneath the outward garb of fun. The humour of this little volume is not too subtle for that much-abused person, the general reader, nor is it marred by

mere crudity and the cheaper and more obvious kind of smartness. Tony Sarg's illustrations are at least as funny as the text, and, as the illustrator's humour is distinct from that of the author, we get the subjects of these agreeable frivolities from two angles. Mr. Sarg's pictures are enough to cure toothache, enough to make even a hypochondriac smile. (New York and Boston: Little, Brown, and Company; 75 cents net.)

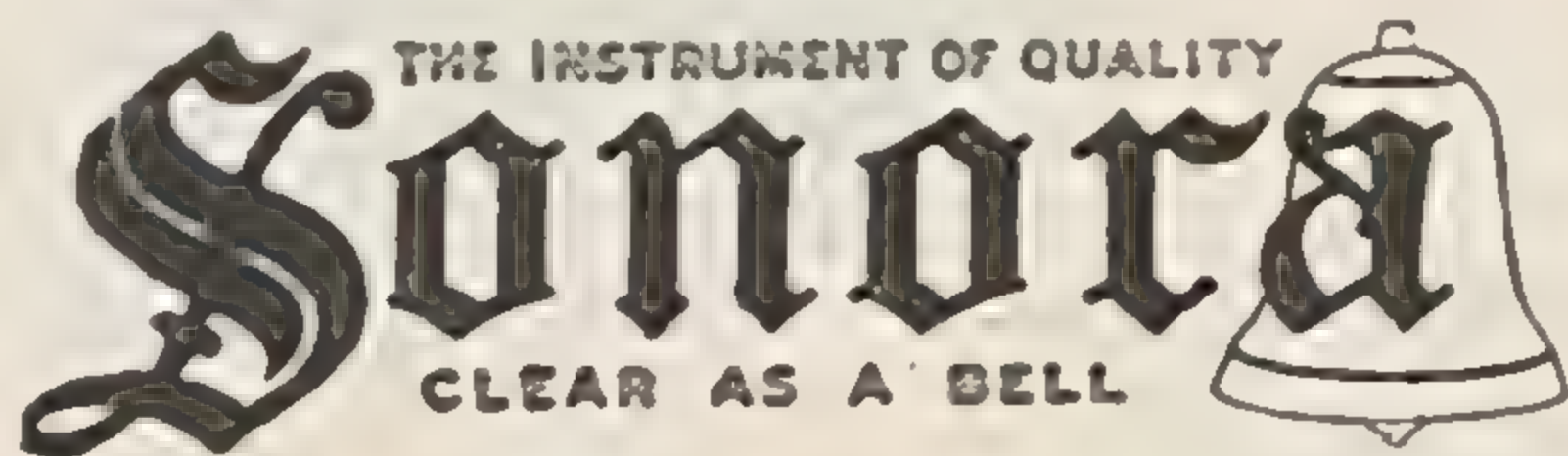
**BOTTOMS UP**, by GEORGE JEAN NATHAN, purports, according to its subtitle, to be "An Application of the Slapstick to Satire." Mr. Nathan's slim volume comes with attestations of the author's gift as a satirist from widely scattered critics, who have said quotable words of praise. It would be ungrateful of Mr. Nathan to turn upon his sponsors, but, if he is really the brilliantly satirical person they would have us believe, he must be sorely tempted by their testimonials of regard. John Milton cleverly said that judicious criticism is a kind of praising, and he might have added that injudicious praise is hardly better than a form of criticism. Now Mr. Nathan does not appear to the present reviewer, as judged by this sample, quite the boss "sarcasticist" that his admirers elsewhere profess to think him. His volume of less than one hundred pages opens with a decidedly clever skit at the expense of magazine fiction and magazine "make-up," as determined by the exigency of advertising "next to reading matter." By the way, Mr. Nathan lost a possible shot when he neglected to say that a good deal of magazine fiction itself doesn't rank higher than "next to reading matter." The phrase is his for the taking. Mr. Nathan's fun at the expense of the French phrase-books is not very funny, though it has a few humorous bits that seem almost in-advertencies. His "One Letter" drama must be recognized as well conceived, well executed, and genuinely amusing. The aphorisms and other satirical thrusts at the playwrights and others connected with the theatrical profession are much of the time over technical, now and then brilliant, sometimes, alas, a bit tedious. Shakespeare speaks somewhere of a man who bankrupted himself by spending all his wit at one time. Mr. Nathan will at once identify and give precision to the reference. His own little book reads as if he had gone beyond humorous bankruptcy, spent more than his all. To excel as a highbrow-beater he needs to learn the use of the blue pencil. (New York: Philip Goodman Company; 75 cents.)

## ON SPORTS FOR GIRLS

**GIRLS AND ATHLETICS**, by Miss MARY CHURCHMAN MORGAN, who greatly distinguished herself in many sports while a student at Bryn Mawr College, puts into about one hundred and fifty pages a vast deal of information and advice upon almost every aspect of the author's subject. In a prefatory discussion of the matter, Miss Morgan cautions all her readers against rash attempts and gives us this neat bit of what Shakespeare might have called "prone wisdom": "A girl who can lose and smile, and win and not exult over her opponent's defeat, is quite apt to get something bigger than mere physical development out of her athletics." Again, the advice to play with head as well as with body is sound and helpful. The little book contains not only rules and advice for most of the sports and athletic exercises, but discussions of administrative management as applied to such matters. The author questioned about three hundred schools and colleges as to the wisdom of encouraging girls to take part in athletics, and out of two hundred and thirty-seven replies only one disapproved. (New York: American Sports Publishing Company; 25 cents net.)

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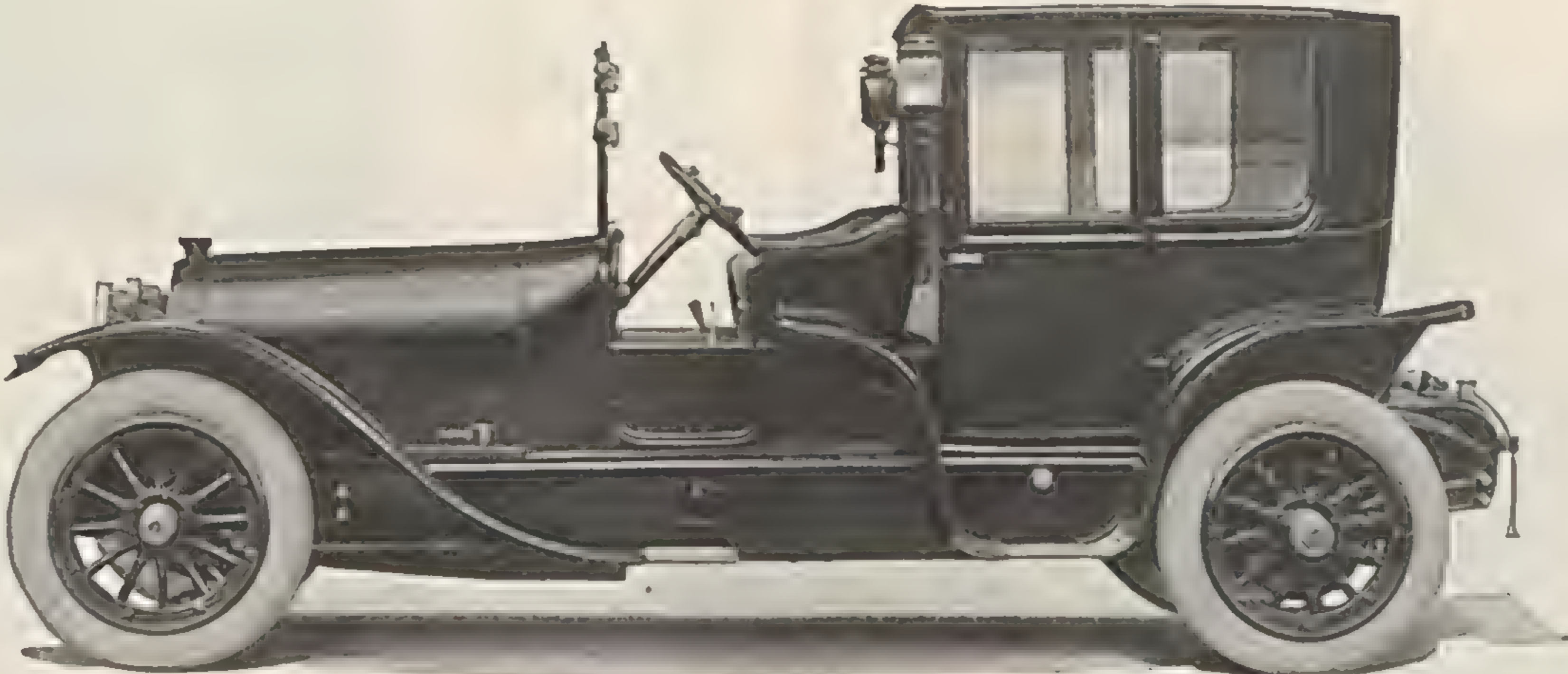
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Sarchy

## SEEN on the STAGE

(Continued from page 74)

Little Theatre, it might have found a public that was fitted to appreciate it; but, when I saw it in the Mary's Ankle Theatre, it seemed to be a failure.

Mr. Hurlbut's plot was founded—according to the programme—on a story by Jessie Leach Rector. The heroine of this sprightly comedy is a feminist—but feminine. Relieved by widowhood from an unfortunate first marriage, she translates her temporary state of mind into a theoretic tenet that women should retain their independence. Yet, in contravention of this theory, she falls in love with a young and handsome lawyer. He desires her in marriage, and she wants to marry him; but what is a feminist to do—when she happens also to be feminine? The heroine suggests a compromise. She will agree to marry the hero if he will agree to a contract of limitation, according to the terms of which they shall live together, every Saturday to Monday, as man and wife, but shall pursue their separate and independent lives, every Monday to Saturday, without question and without interference from one party or the other.

This contract is agreed upon, and the hero and the heroine are married. A day or two after this absolutely reasonable arrangement has been put in force, the feminine jealousy of the heroine is aroused by the accidental intrusion of an adventurous young girl into the bachelor apartments of the hero. In order to avenge herself, the wife contrives to have herself discovered late at night in the bedroom of another man. Her ruse, however, is ridiculously unsuccessful; because the man she has chosen for this purpose is a shrinking playwright who is known, by all his friends, to be absolutely harmless. Thus, at the climax of this play, we are offered a delightful satire of one of those stock situations of the theatre which are ordinarily intended to be taken seriously.

The wise and witty husband sees through the subterfuge invented by his wife; and, in the last act, he gets around her and convinces her of the overwhelming fact that she is only a woman, after all. The feminist contract is discarded and forgotten; and the heroine begs the hero to be married to her seven days a week.

This pleasant comedy was admirably acted, and was staged with taste and tact by Mr. Winthrop Ames. The only possible objection to it, from the Broadway point of view, arose from the disturbing and bewildering fact that it was, from first to last, consistently well bred. Good manners nearly always seem offensive to people who are not familiar with them.

### "THE RESCUING ANGEL"

Only a year ago, the name of Clare Kummer had never appeared upon a theatre programme; yet, during the week beginning October 8, 1917, no less than three comedies from her very gifted pen could be seen simultaneously in New York. "Good Gracious Annabelle" was crowding the Standard Theatre; "A Suc-

cessful Calamity" was resuming its successful run, as the inaugural attraction at a brand-new theatre called the Plymouth; and a new piece, entitled "The Rescuing Angel," was presented at the Hudson Theatre with Miss Billie Burke as the star.

Because of this unusual collocation of dates, I chanced to see "A Successful Calamity," for the third or fourth time, immediately after seeing "The Rescuing Angel," for the first time; and, in consequence of this experience, I am compelled by candour to report that Miss Kummer's latest play is less delightful—but only, after all, a little less delightful—than its predecessors on the boards.

This author is endowed with one of the very greatest of gifts that are bestowed by those fairy godmothers who are reputed to come to a christening—the gift of a sense of humour which is absolutely individual. Miss Kummer, in the first place, is a woman; and there are not so many women in the world of art:—George Eliot, for instance,—from any reasonable point of view,—was not a woman, but a man. Furthermore, Miss Kummer shares with Lewis Carroll an almost preposterous ability to express sense in terms of nonsense. Her mind appears forever to be flittering along the boundaries of incoherence; and yet it never over-flies the borderland, but soars back, with "strong, level flight," at the beckoning of a centrifugal idea.

Miss Kummer still has very much to learn about the craft of making plays; and she should be advised—in the words of Robert Louis Stevenson—to "give her days and nights to the study of technique." She is much less gifted as an architect than as a writer; and the modern drama—as everybody knows—is only one-fourth writing and three-fourths architecture. "The Rescuing Angel" is rather disappointing, because it shows a feeble plan.

The heroine—named Angela, for convenience in the writing of the dialogue—is the daughter of a very rich man, "whose fortune"—according to the programme—"has dwindled without his noticing it." To help her father out in his time of need, she marries secretly and suddenly a self-made millionaire whose acquaintance she has casually picked up on a boat from Honolulu. She is immediately estranged from her new-made husband by the intrusion of a callow youth to whom she had been formerly engaged; for this disappointed suitor regards it as his duty to inform her husband that Angela has merely married him for the sake of his money. A row results, and Angela proposes to a second millionaire who is less masterful than the first. This hypothetical second husband is willing enough to wait until she may secure a legal annulment of her impetuous first marriage. Of course, it turns out in the end that Angela loves really the rough diamond she has originally snatched at; and the play ends with a reconciliation between the heroine and

(Continued on page 108)



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By Wm. M. Ruthrauff, A. B., A. M.

*All Statements Approved by High Dental Authorities*



## It Leaves the Film

Dental authorities say that tooth decay and pyorrhea have constantly increased. Yet the use of the tooth brush, in late years, has multiplied ten-fold.

Old-time methods are a failure, as everybody knows. Teeth still decay and discolor. Tartar forms. A dental cleaning is often essential.

The trouble lies in a clinging film. That slimy film which you feel with your tongue.

That is what discolors. It hardens into tartar. It holds food particles which ferment and form acid. It holds the

acid in contact with the teeth—the cause of all decay.

It is an ideal breeding place for germs. Millions of germs are ever-present in it. When pyorrhea develops they may enter the system. And many serious diseases are due to them.

That film—the cause of nearly all tooth troubles—resists the old-time brushing methods. It clings to the teeth. It gets into crevices and stays. That is why those methods fail. They simply remove the debris. After brushing, you still can feel that film.

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## S E E N o n t h e S T A G E

(Continued from page 106)

her first and only husband.

This fantastic plot is scarcely sane enough to serve as the basis of a play that shall seem adequately plausible. The dialogue is delicious; but the characters seem hardly true to life. In the casual and easy composition of this play—which appears to take so very much for granted—there is discernible—though faintly—an ominous and underlying note of warning. This is the note that was sounded by Sir Arthur Pinero when he said that success in the theatre can be attained only "by hard study, and generally by long practice."

## "THE LAND OF THE FREE"

Miss Fannie Hurst has written several stories; and though, in her first play, she has been aided by a practitioner of stagecraft so experienced as Miss Harriet Ford, the piece—in structure—is more novelistic than dramatic. "The Land of the Free" narrates, in outline, the sort of story that one would rather read at home than see exhibited upon the stage.

The heroine is a young Russian girl who, at the outset, is shown parting from her family in a small village near Odessa, with the intention to seek her fortune in America. She lands at Ellis Island; and, after many difficulties with the immigration laws, she secures employment in a shirt-waist factory. From this point onward, the story follows for some time the track laid down along the line of traditional struggle between vicious Capital and virtuous Labour. Later on, the humble heroine marries a rich man, who—being rather foolish—is assumed to be an author; and the last act shows the triumph of her steadiness of purpose over the conventional objections to this marriage that have been obtruded by her husband's family.

This novelistic story is made interesting on the stage by the vivid acting of Miss Florence Nash, who plays the heroine. Because Miss Nash contrives to seem so very much alive, "The Land of the Free" may be recommended as an entertainment; but it is not—according to the standards of disinterested criticism—a good play.

One minor point is perhaps sufficiently amusing to merit mention. We are told explicitly that the first act is supposed to happen in the "late autumn of 1915," and this specific date is printed in the programme. In this act, the heroine sets forth to take a steamer from Odessa to America. In the second act, we are told that she has landed safely in New York, after a voyage without incident. One may easily imagine the eagerness of Mr. Winston Spencer Churchill to find out how the steamer escaped from the Black Sea through the Dardanelles in the "late autumn of 1915."

## "TIGER ROSE"

The name of Louis Hartmann is little known to the theatre-going public; but he deserves chief credit for the thrills that are produced by the exhibition of the play called "Tiger Rose." Mr. Hartmann is the skilled mechanic who devises the electrical effects for the plays which are prepared under the personal direction of Mr. David Belasco. Mr. Belasco knows more about lighting than any other stage-director in this country. He imagines very wonderful effects to be achieved; but he would be powerless to produce these effects, were it not for the cooperation of the ingenious Mr. Hartmann at the switchboard. "Louis"—as he is called behind the scenes—deserves a notice on his own account; and that is why his name is set higher in the present context than that of Mr. Belasco, or that of Mr. Willard Mack, who wrote the play.

"Tiger Rose," in itself, is nothing but a traditional melodrama, of the type that

used to be turned out once a week by the prolific Owen Davis in the dear departed days of the ten, twenty, and thirty-cent theatres on Third Avenue. The plot is utterly conventional. The hero, having shot and killed a man for reasons that are sufficiently "sympathetic," is trying to escape from the police. The heroine, because she has learned to love him at first sight, is helping him to get away. She hides him successively in many places, and by her wit and daring succeeds finally in winning for him a clear start from his pursuers. But, after the hero has fled away toward freedom for an hour, he turns about and comes back and surrenders. He has, of course, decided in the interim that the audience is right in believing that any jury will acquit him if he chooses to stand trial for his "justifiable homicide."

This abstract summary of "Tiger Rose" might be applied, with equal pertinence, to many pre-existent melodramas—"The Girl of the Golden West," for instance. The narrative pattern of the present piece does not differ, in any important detail, from that of its illustrious predecessor in the Belasco catalogue. But "Tiger Rose" is much more narrow in its scope, less various in characterization, and less rich in local colour, than "The Girl of the Golden West."

The only reason why the present play is worthy of a visit is that the lighting of the stage, at the climax of the second act, and again at the middle of the third act, is so wonderful that it exceeds all antecedent triumphs of this kind. The piece, of course, is admirably acted; but the public has been long accustomed to expect good acting in the negligible plays that are rehearsed with such exceeding care by Mr. Belasco. Mr. Willard Mack not only wrote the play, but also acquires himself with credit as one of the leading actors. But—after all is said—the fairest way of summing up the positive achievement registered by "Tiger Rose" is to regard it as the masterpiece of Louis Hartmann.

## "THE CLAIM"

"The Claim," by Charles Kenyon and Frank Dare, is less theatrically staged than "Tiger Rose"; but it is inherently a better melodrama. In common with the Willard Mack-Belasco offering, it merely tells once more a story that was customary in the dear old days of the ten, twenty, and thirty-cent period; but an element of imaginative truthfulness has been added to the characterization.

Once again we meet the erring mother who, having abandoned her baby in its infancy, comes back in later years with the intention of blackmailing the foster-parents of the child; and, of course, at the first sight of her long-neglected offspring, she suffers a deferred access of mother-love, and thereby is transfigured into a better person and converted to a nobler mode of living. The play even contains the traditional curtain-scene in which the Lord's Prayer is recited—in strophe and antistrophe—by the angel child and the repentant mother.

Yet, despite the facts set forth in the preceding summary, "The Claim" is not ridiculous. There are many novel complications in the pattern, and the plot is skillfully conducted. Furthermore, the characters seem true to life; and this illusion of reality has been created by the display of better writing in the dialogue than is customarily expected in this type of melodrama. It may safely be assumed that the play was originally planned by Frank Dare,—whoever he may be,—and that Charles Kenyon was called in to rewrite it and improve it. At any rate, the fine hand of Mr. Kenyon is revealed in the writing of many passages which touch the heart because of their persua-

(Continued on page 110)



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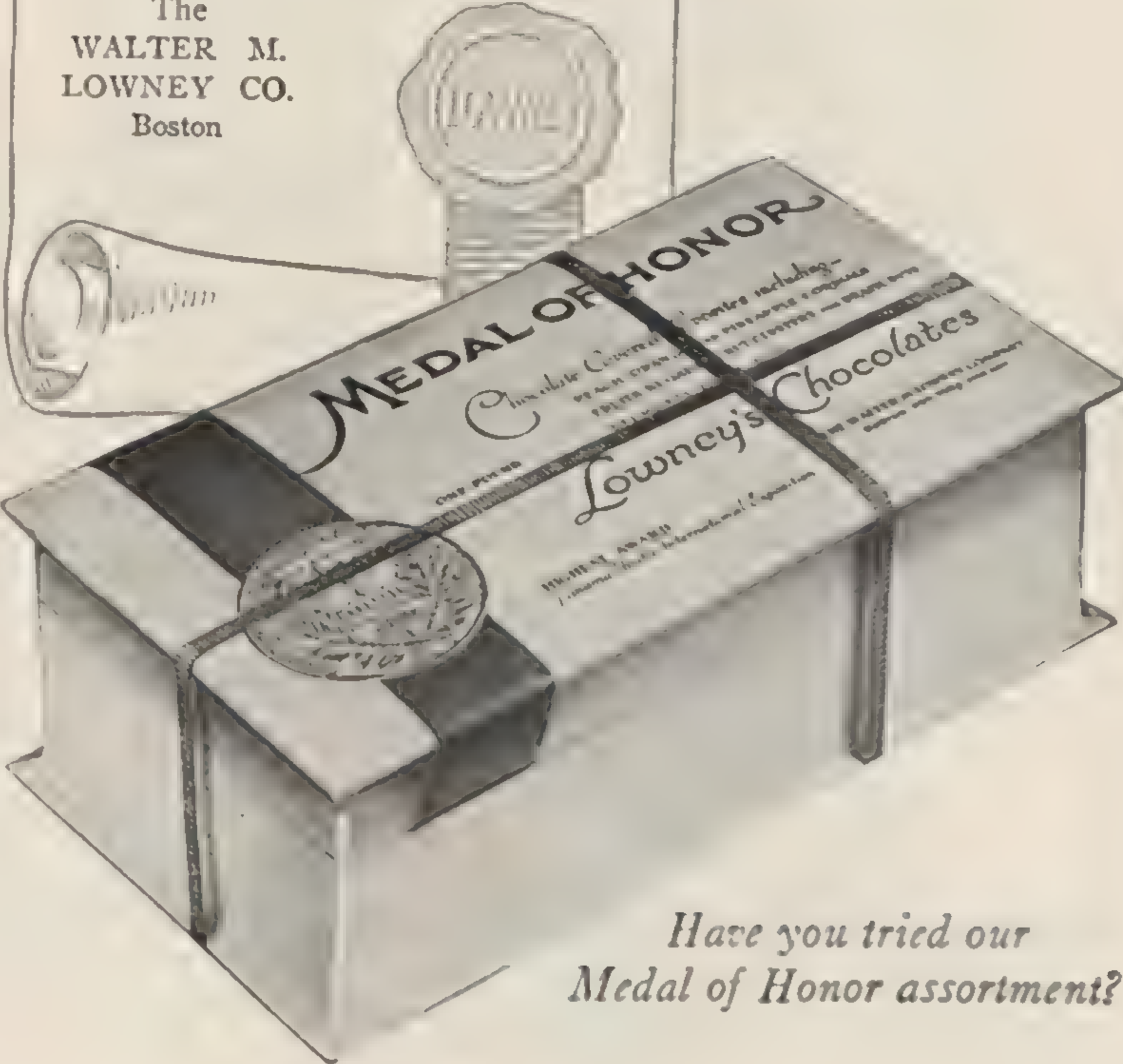
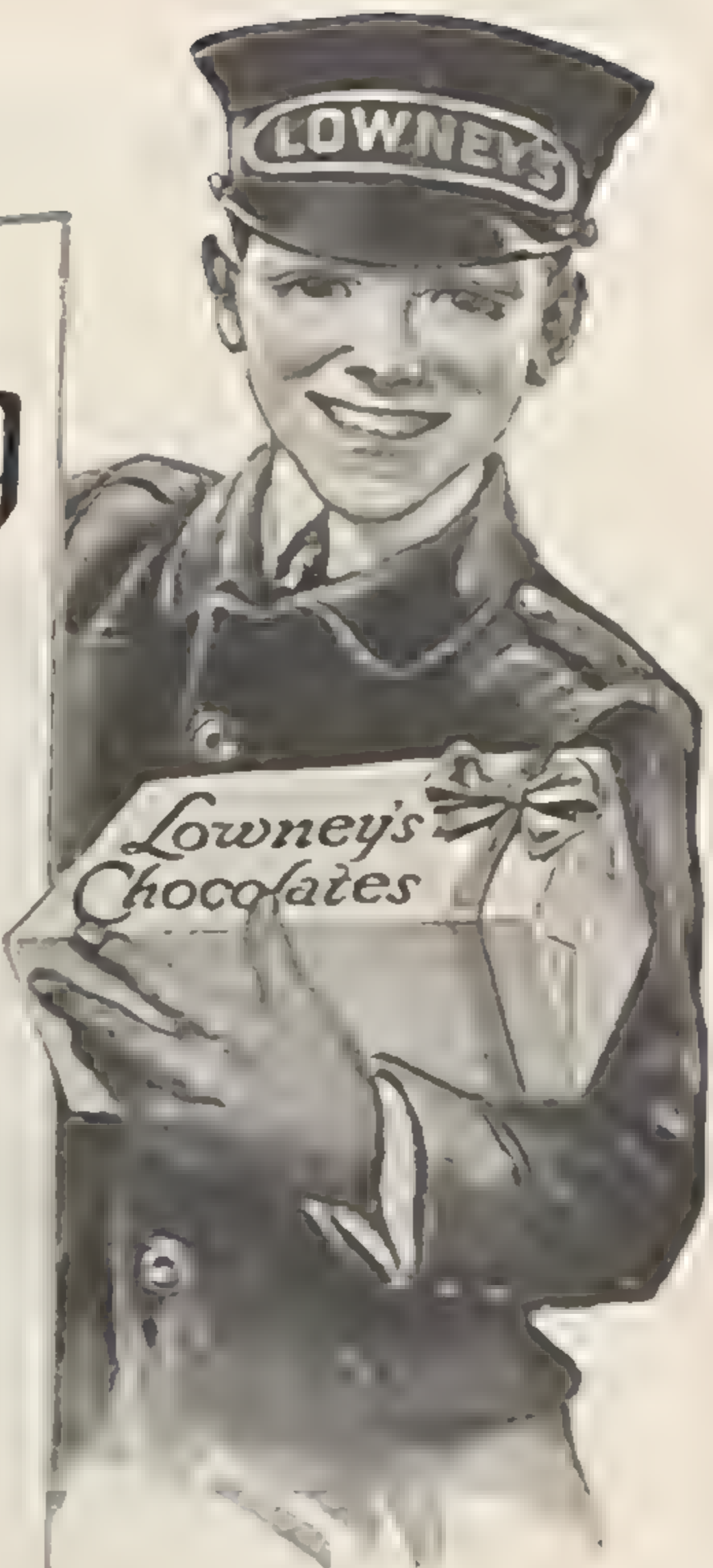
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## THE MODE in MOURNING

(Continued from page 60)

Eleanor Baxter to Mr. C. Perry Beadleston, which took place at St. Bartholomew's church, wore a distinctive mourning hat, sketched on page 60, which was bound with crape at the edge and trimmed with clusters of crape grapes.

### SOME CHARMING WRAPS

An exceedingly well-dressed woman who was present at the wedding of Miss Frederica Bull, at Grace church, wore the smart small black hat sketched near the top of page 60. It was tipped front and back with two little blackbirds with outspread wings. Her crape-bordered veil, with large black dots scattered over it, was drawn smartly from the tip of her chin to the back of her hat, and about her shoulders was a charming wrap of shirred black chiffon edged with fur. A wonderful black chiffon wrap, much longer than that just described, was worn by Mrs. J. Sergeant Cram when she spent an afternoon at the Piping Rock Club and is sketched at the lower middle on page 60. It was a long, very full cape, with no openings for the arms, bordered at every edge with a wide band of sable. The band at the bottom had the effect of drawing the wrap in fairly closely about the feet. The wrap was worn over

a frock which was edged with a deep flounce of heavy dyed dull black lace, on the order of the lace which appears on some of the smartest new French models. Openwork stockings of sheer black silk and long-vamp pumps of black suède completed this outfit, which was topped by a close black hat, to which a trimming of black lace gave height.

A very smart mourning-veil, recently met on Fifth Avenue, is also sketched on page 60. It was obviously inspired by Lanvin's recent mourning-hat with the veil flowing over one shoulder. This adaptation, however, is more conservative than the Lanvin model. The veil, although distinctly unusual, is really very dignified and may even be worn by quite an elderly woman. A mourning-veil, such as is worn by Mrs. Hamilton Wilkes Cary, (sketched in the October first issue of Vogue) which consists of a large square veil, folded together so that from front to back it has but the width of the small turban over which it is worn, but allowed to flow down over the shoulders on each side, is exceedingly smart, but this can only be worn by a woman with very graceful shoulders. The veil which comes over one shoulder only is more generally becoming, except to the woman of somewhat unusual slenderness.

## SEEN on the STAGE

(Continued from page 108)

sive reality and appealing eloquence.

### "THE BARTON MYSTERY"

Mr. Walter Hackett, who collaborated with Mr. Roi Cooper Megrue in the invention of "It Pays to Advertise," is an American playwright who moved to London shortly after the outbreak of the European war. Since then, he has attained a considerable measure of success in the English capital. His latest play, "The Barton Mystery," was acted for more than two hundred nights in London by H. B. Irving; and this piece has lately been imported to New York by A. E. Anson, who gives a careful and effective imitation of Mr. Irving's performance in the leading rôle.

"The Barton Mystery" is a clever combination of exciting melodrama and fantastic farce; and both novelty and ingenuity are shown in the construction of the plot. An innocent man has been convicted of a puzzling murder; but he is saved, at the eleventh hour, from the gallows by the clever machinations of a "psychic expert" who, though shown to be a charlatan when trickery is needed to substantiate his claims to supernatural assistance, is yet endowed with an uncanny and unaccountable gift for guessing the truth which underlies a complicated situation, and thereby solving a mystery that had seemed to be insoluble.

It would not be fair to Mr. Hackett to print a summary of the plot, since the play depends for its appeal on several unexpected turns and twists that catch the indolent spectator off his guard. Suffice it to report that "The Barton Mys-

tery" is an unconventional and clever fabrication, and that it deserves the patronage of the public.

### "FURS AND FRILLS"

When a farce called "Coat-Tales" was offered prematurely in New York in the summer season of 1916, it went down speedily to failure, despite the fact that it was built with extraordinary ingenuity. The present writer stated—at the moment—that the author, Mr. Edward Clark, was endowed with a decided talent for technical invention, and predicted that his next play would be well worth seeing. This prediction was fulfilled this season when Mr. Clark came forward with that veritable masterpiece of mechanism, "De Luxe Annie."

"Coat-Tales" was a failure for the simple reason that its material was hackneyed. The story was not worth bothering about; and all that really counted was the method of the telling. The piece has now been turned into a musical comedy, entitled "Furs and Frills"; and the dismal fact must be recorded that the one thing which has sedulously been retained in this transfiguration is the material—which never mattered—and that the one thing which has been discarded is the technical pattern of the narrative—which mattered a great deal.

The manager, Mr. Arthur Hammerstein, has attempted to turn a failure into a success by divesting a rather interesting piece of its only merit and relying solely on its faults. The present text is accompanied by a running current of popular music composed by Mr. Silvio Hein.







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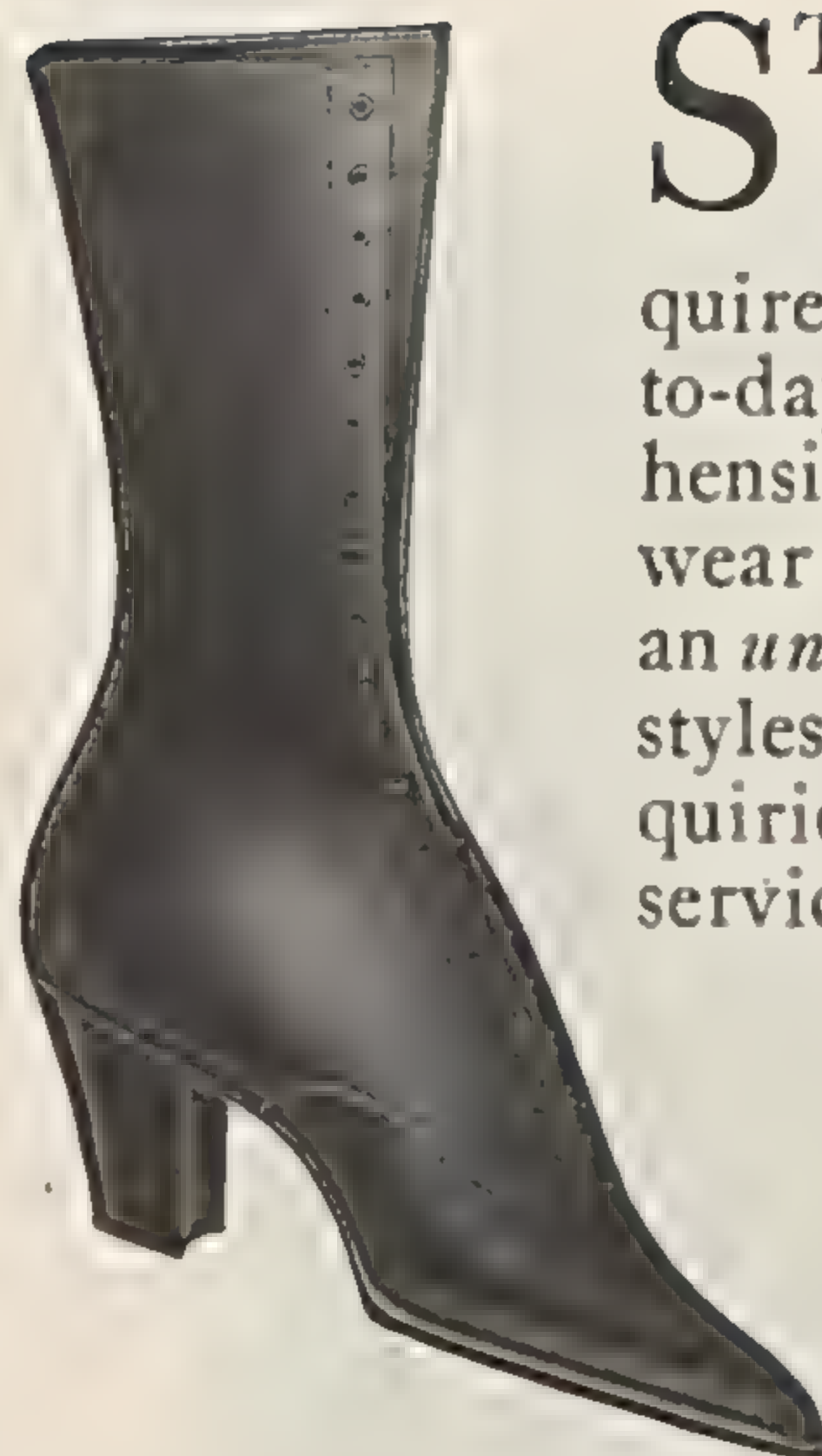
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# S O C I E T Y

## Births

### NEW YORK

**McGusty.**—On October 8, to Mr. and Mrs. Robert Tighe McGusty, a son.

### NEW JERSEY

**Hine.**—On October 12, to Mr. and Mrs. Walter Robbins Hine, Short Hills, New Jersey, a son.

## Deaths

### NEW YORK

**de Peyster.**—On October 3, Emily M. de Peyster, daughter of the late James de Peyster.

## Engagements

### NEW YORK

**Berger-Barbour.**—Miss Charlotte Alice Berger, daughter of Mrs. Lucius Montrose Cuthbert, to Lieutenant Alexander Lambert Barbour, O.R.C., 308th Infantry, son of Mr. William Ranson Barbour.

**Browning-Herrick.**—Miss Linda Faile Browning, daughter of Mr. John A. Browning, to Mr. Dayton Edwards Herrick, son of the late Edward Platt Herrick.

**Gilbert-Post.**—Miss Julia S. Gilbert, daughter of Mr. Cass Gilbert, to Mr. Charles Morgan Post, son of Mrs. Stephen R. Post.

**Townsend-Atkinson.**—Miss Mildred G. Townsend, daughter of Mr. James Bliss Townsend, to Mr. Donald Atkinson, son of Mrs. Henry Atkinson.

**Werner-Lowe.**—Miss Charlotte Foxwell Werner, daughter of Mr. Walter Mortimer Werner, to Mr. Donald Vaughn Lowe, son of Mr. Herbert G. Lowe.

**Wisner-Quigg.**—Miss Eleanor Bowne Wisner, daughter of Mr. John Horner Wisner, to Lieutenant Murray Townsend Quigg, U.S.R., son of Mr. Lemuel E. Quigg.

### BOSTON

**Elliott-Wulsin.**—Miss Janet Elliott, daughter of Mr. Howard Elliott, to Mr. Frederick Roelker Wulsin, son of Mrs. Lucien Wulsin.

### PHILADELPHIA

**Welsh-Imbrie.**—Miss Dorothy Welsh, daughter of Mr. Herbert Welsh, to Mr. Andrew C. Imbrie, son of Mrs. Charles F. Imbrie.

### SAINT LOUIS

**McBride-Morris.**—Miss Ellen McBride, daughter of Mrs. William Cullen McBride, to Mr. Ralph Alexander Morris.

### WASHINGTON

**Cowing-Redfield.**—Miss Amy Louise Cowing, daughter of Mr. R. A. Cowing, to Mr. Humphrey Fuller Redfield, son of Mr. William C. Redfield.

## Weddings

### NEW YORK

**Acheson-Woolley.**—On October 25, in the Centennial Chapel of St. George's Church, Mr. John Huyler Acheson, son of Dr. E. C. Acheson, and Miss Cornelia D. Woolley, daughter of Mrs. C. Farwell Woolley.

**Boyd-Bennett.**—On September 25, in Berkeley, California, Captain Allan Stuart Boyd, junior, grandson of the late David I. Boyd of Albany, and Miss Kate Gwynne Bennett, daughter of Colonel C. C. Bennett.

**Devereux-Townsend.**—On October 27, in St. Agnes's Church, Mr. Leslie W. Devereux, son of Mr. Nicholas A. Devereux, and Miss Noemi G. Townsend, daughter of Mr. James B. Townsend.

**Given-Weiman.**—On October 8, in St. John's Church, at Locust Valley, Long Island, Lieutenant William B. Given, junior, son of Mr. W. B. Given, and Miss Dorothy Arnold Weiman, daughter of Mrs. Arthur Vining Davis.

**Glaenger-Knoderer.**—On October 10, Mr. G. Brette Glaenger, and Mrs. M. Lynch Knoderer, daughter of Mr. Edward C. Lynch.

**Hamilton-Simmons.**—On October 10, Mr. Charles Henry Hamilton, and Miss Ruby Gould Simmons, daughter of the late Dr. Charles E. Simmons.

**Handy-Chalmers.**—On October 11, in the Church of the Holy Trinity, Mr. Truman Parker Handy, son of Mr. Parker Handy, and Miss Charlotte Chalmers, daughter of the Reverend James V. Chalmers.

**Olds-Foster.**—On October 13, in the chapel of St. Bartholomew's Church, Mr. Irving Sands Olds, and Miss Evelyn Foster, daughter of Mr. Pell W. Foster.

**Rickman-Knevels.**—On October 2, Mr. Edward Ranlett Rickman, son of Captain Edward Newton Rickman, and Miss Elizabeth Lawrence Knevels, daughter of the late Adrian Lawrence Knevels.

**Riley-Edgar.**—On October 6, in the Brick Presbyterian Church, Captain Henry Alsop Riley, son of Mrs. Henry A. Riley, and Miss Mary Chapman Edgar, daughter of Mr. William Stuart Edgar.

**Stearns-Coleman.**—On October 3, in the Madison Square Presbyterian Church, Mr. Douglas Clark Stearns, son of the Reverend William Foster Stearns, and Miss Frances Emerson Coleman, daughter of the late John Caldwell Coleman.

**Steele-Cauchois.**—On October 11, in St. Saviour's Chapel of the Cathedral of St. John the Divine, Mr. Samuel Wyman Steele, son of the late Reverend Dr. J. Nevett Steele, and Miss Corinne Cauchois, daughter of Mr. Frederic A. Cauchois.

**Swasey-Brown.**—On October 6, at the summer home of the bride's parents, Wallston, at Dobbs Ferry, Lieutenant McNeal Swasey, O.R.C., son of Mrs. I. McNeal Swasey, and Miss Eva Ingersoll Brown, daughter of Mr. Walston Hill Brown.

**Taylor-Dunn.**—On October 31, Mr. George Taylor, and Miss Frances Dunn, daughter of Mr. Thomas B. Dunn, of Rochester, New York.

**Wade-Kuhne.**—On October 9, in the Chapel of St. Bartholomew's Church, Mr. Frederick D. Wade, and Miss Gwendolyn Kuhne, daughter of Mr. Percival H. Kuhne.

### BOSTON

**Brambilla-Meyer.**—On October 1, at the country home of the bride's parents, Rock Maple Farm, Hamilton, Massachusetts, Mr. Giuseppe Brambilla, counsellor of the Italian Embassy in Washington, and Miss Julia Appleton Meyer, daughter of Mr. George von L. Meyer.

**Hayes-Stoddard.**—On October 24, in the Church of the Advent, Mr. Henry Reed Hayes, and Miss Yvonne Stoddard, daughter of Mr. George N. Stoddard.

**Hodges-Batchelder.**—On October 16, in the First Parish Church, Brookline, Massachusetts, Mr. John King Hodges, son of Mrs. Amory G. Hodges, and Miss Rosamond Batchelder, daughter of Mr. John L. Batchelder.

**Sears-Nickerson.**—On October 9, at the summer home of the bride's mother in East Brewster, Massachusetts, Ensign Samuel Powers Sears, and Miss Helen Nickerson, daughter of Mrs. Roland C. Nickerson.

### PHILADELPHIA

**Appleton-Reath.**—On October 3, in St. David's Church, Lieutenant John Adams Appleton, son of Mr. Robert Appleton, and Miss Elsa Reath, daughter of Mr. Theodore W. Reath.

**Drinker-Fisher.**—On October 20, Mr. James B. Drinker, son of Dr. Henry S. Drinker, and Miss Mary Frances Fisher, daughter of Dr. Henry Middleton Fisher.

**Simpson-McCabe.**—On September 17, in the Wayne Presbyterian Church, Wayne, Pennsylvania, Lieutenant William Simpson, 3rd, U.S.R., and Miss Alice McCabe, daughter of Mr. Samuel B. McCabe.

**Statler-Taylor.**—On October 6, Lieutenant De Camp Statler, son of Mr. Lowry W. Statler, and Miss Edna Elizabeth Taylor, daughter of Mrs. Richard V. Taylor.

**Voorhees-Milne.**—On October 13, in Holy Trinity Church, Mr. Theodore C. Voorhees, and Miss Marguerite Milne, daughter of Mr. Caleb J. Milne, junior.

### WASHINGTON

**Borden-Adams.**—On October 6, in the Church of the Epiphany, Captain William Ayres Borden, U.S.A., son of Lieutenant Colonel William Cline Borden, U.S.A., and Miss Dorothy Adams, daughter of Dr. Samuel Shugert Adams.

**Borden-Stone.**—On October 30, at the home of the bride, Dr. Daniel LeR. Borden, Medical Reserve Corps, U.S.A., son of Colonel William C. Borden, and Miss Pauline Stone, daughter of Mr. Charles Parker Stone.

**McClelland-Hendrick.**—On October 13, in the Church of the Covenant, Mr. Ross St. John McClelland, and Miss Lillian Willis-Hendrick, daughter of Mrs. David Stewart Hendrick.

**Remy-Howard.**—On October 13, in St. Thomas's Church, Mr. John Terry Remy, son of Rear-admiral George C. Remy, and Miss Margaret Howard, daughter of Mr. Beale R. Howard.



# BEAVER SATINS

*Identified by the Rope Weave Selvage*



The character of your costume depends upon the character of the silk; BEAVER SATIN with its richness and softness is a silk of character. That is why "BEAVER SATIN" is used so generally for the smartest of dresses, suits and linings.

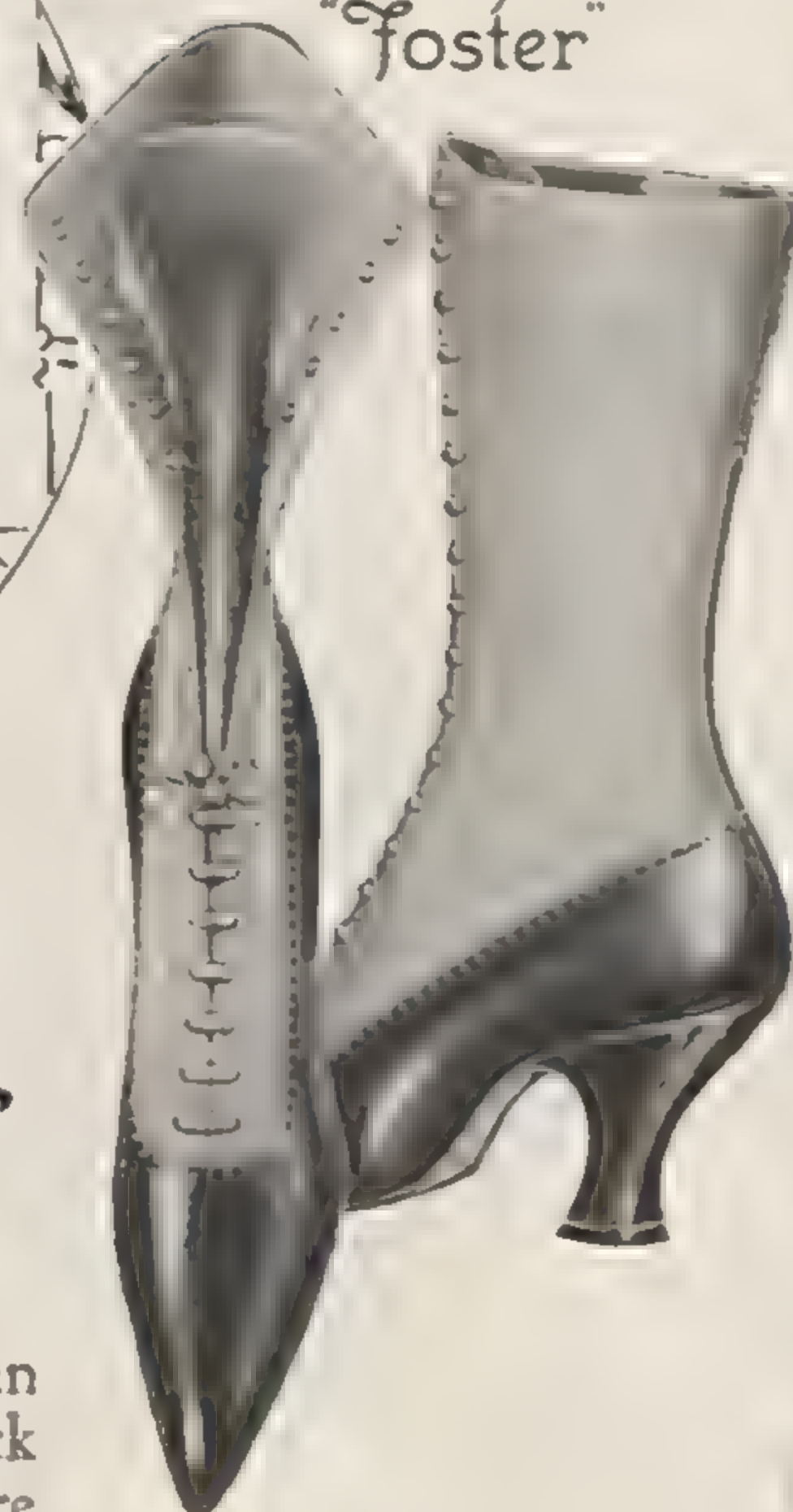
BEAVER SATIN is made in the richest of colorings from the dark shades to the most delicate evening colors. Look for the rope weave in the selvage.

Your dealer will have "Beaver Satin"—if he hasn't it already, write for a sample.

**McLANE SILK COMPANY**  
460 Fourth Avenue New York



An Afternoon Boot  
by  
"Foster"



There is a distinctive  
"Foster" Shoe for all occasions

*Foster Shoes*  
for Women and Children

The "Foster" Afternoon Boot can be supplied in black kid and black or tan Russia calf. The tops are of buckskin in fawns, greys and other neutral tones. The price is \$16.00.

We invite you to visit the  
Foster Shop when in Chicago

Service by mail also

**F. E. FOSTER & COMPANY**  
115 NORTH WABASH AVENUE CHICAGO

*Clairville* INC.



CHAPEAUX et  
Nouveautés de Paris



16 West 56<sup>th</sup> Street New York

## Charming Model Gowns

If you wish to possess a gown that expresses individuality and exquisite taste, a gown that will afford you real pleasure every time it is worn, you will find in our modest shop an unusual display of the choicest productions of the leading fashion designers, both French and American, from which to make your selection.

No two of our gowns are alike—each is a creation in itself—an original model, and sold to you at prices even lower than you would pay for an ordinary gown. Call and see them. You are never urged to buy.

Street, Afternoon and Evening Wear  
Prices \$15 to \$100

Two Gowns for the Usual Price of One  
Fur Trimmed Evening Wraps \$59 to \$175  
Street and Motor Coats \$22 to \$75



No Approval Shipments

**MAXON MODEL GOWNS**  
ESTAB 1899 1587 BROADWAY AT 48<sup>TH</sup> ST. NEW YORK CITY



The  
"Nassau"

Price  
\$15.00

*Colonial*  
Hand Bags

CAPACIOUS enough for a bit of knitting is this bag of chiffon velvet. A mirror graces the reverse side of the beaded flap and a dainty change purse nestles securely in a shirred pocket. In black and all popular colors.

Colonial Bags may be had at all the best shops. Orders mailed to us will receive immediate attention.

Colonial Quality  
Samstag's New York  
1200 Broadway



# WALPOLE BROS.

## Irish Linen Manufacturers

### 373 Fifth Avenue, New York

#### USEFUL XMAS GIFTS

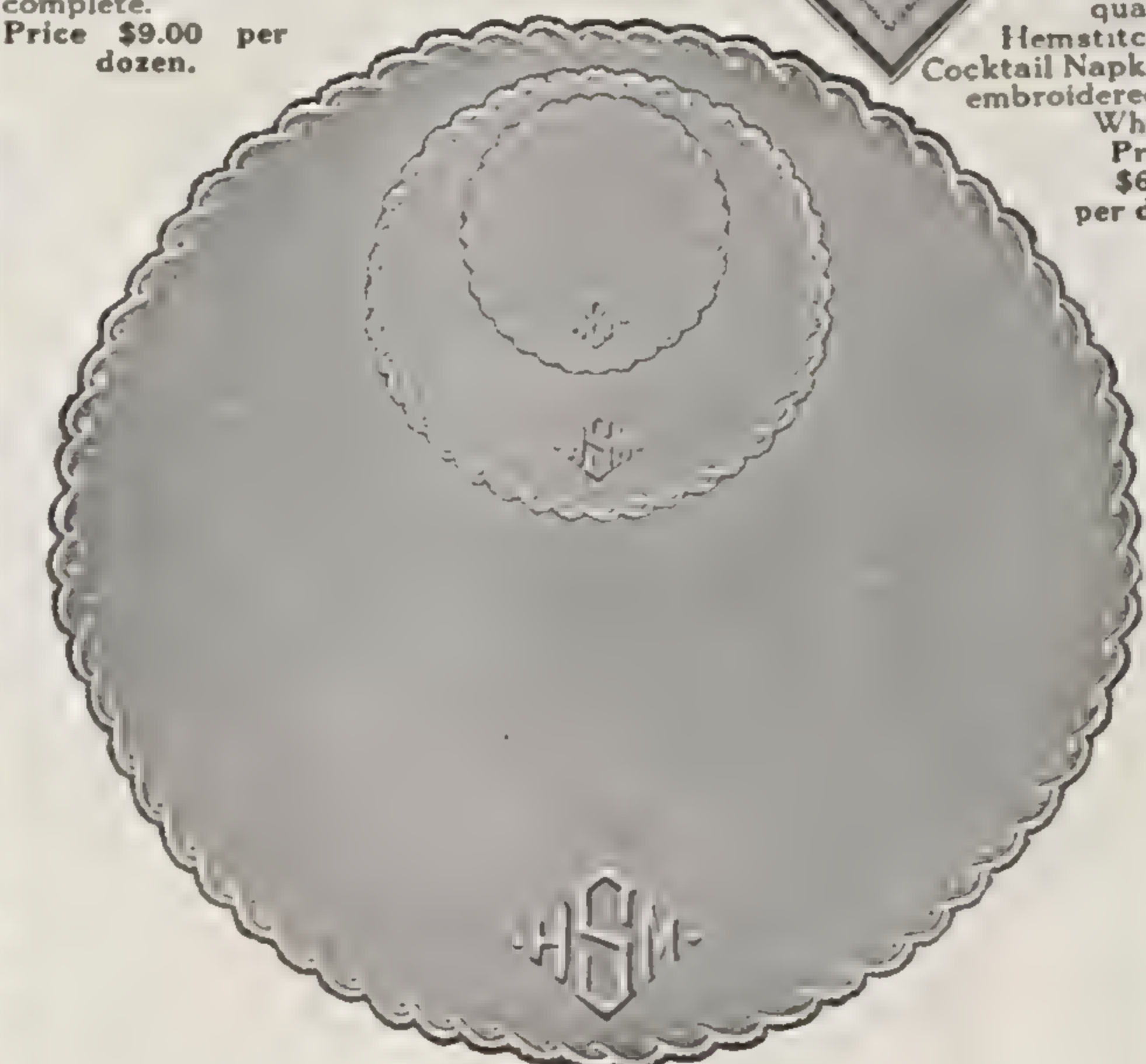
It is respectfully requested that orders be forwarded without delay, so that monogramming can be executed in a satisfactory manner.

**A.** Ladies' Pure Sheer Linen Hemstitched Handkerchiefs,  $\frac{3}{8}$  inch hem. Size 11x11 inches, with Monogram complete. Price \$6.00 per dozen.  
Also Men's Size, 19x19 inches,  $\frac{1}{2}$  inch hem. \$11.50 per dozen complete.

**B.** Ladies' Corded Border Handkerchiefs, Pure Linen. Hand rolled hem. Size 11  $\frac{1}{2}$  x 11  $\frac{1}{2}$  in. with Monogram complete. Price \$9.00 per dozen.

No. 365  
Superfine Irish Linen Plain Satin Band Tea Napkins, with a 1 inch monogram, boxed and laundered. Price \$15.00 per doz.

No. 10  
Extra fine quality Hemstitched Cocktail Napkins, embroidered in White. Price, \$6.50 per doz.



No. 142  
Madeira Hand Embroidered Luncheon Sets with 3 letter monogram.  
13 Piece Set Comprises: Six 6 inch Doylies, Six 10 inch Doylies, One 24 inch Centerpiece. Price \$13.25 complete.  
25 Piece Set Comprises: Twelve 6 inch Doylies, Twelve 10 inch Doylies, One 24 inch Centerpiece. Price \$23.25 complete.

Also at 583 Boylston Street, Boston, Mass., and  
LONDON, DUBLIN, BELFAST and MELBOURNE

## LIVING ON \$35,000 A YEAR

(Continued from page 70)

That many of our countrywomen have lived in Europe for years with all the above appurtenances of luxury, because they could be had there for a third or more less than they cost in New York, is a well-known fact; and we have just now, with their enforced return to their own country, the very appreciable benefit of their experience and may well profit by a study of their notions and habits of thrift gained from women of great importance in the social and political world of the older countries. There extravagance is extremely bad form, and, in France especially, is seldom encountered.

Personally, my lessons in economy, aside from those absorbed in this manner, have come to me on two definite occasions—the first upon my return to New York several years ago, after an extended residence in Paris, where life had been altogether easy and free from worries, and again now, as a result of the war. From Paris to New York meant, among other things, the giving up of our motor, my husband's valet, all winter travel, the purchase of a picture now and then, and any quantity of finery. But, having weathered that storm and maintained our cheer, we should find the second leap, our war changes, easy. To reduce the family expenses to at least the amount of our war taxes, still live in our own house, and have a more satisfactory social life than ever before, stimulated by our growing activities and our real part in the absorbing affairs of war relief, is what we are trying to do. And, from my experience, I maintain that the first serious step toward a national thrift must come in cutting down the unnecessary table extravagances which have become a reprehensible habit in nearly all grades of society.

#### DISHES THAT ARE SUPERFLUOUS

First, then, we should simplify the table. If there are no small children, this may be done by leaving out the cereal for breakfast and, if necessary, the bacon, which is now forty cents a pound, and, like cream, is very difficult to have on the master's table and not on the servants'. A good daily breakfast is of fruit, croissants from a little French baker, eggs, coffee (a wonderfully good brand, the Maracaibo, is ridiculously cheap), and marmalade. More than this often starts the day wrong, and many of us prefer simply tea and a roll.

Luncheons should not begin with fruit, if fruit has been served for breakfast, but it may end with the delicious stewed fruit, made at home, which has never seen the inside of a can nor a glass jar, and which, when served with rum-flavoured beaten cream, is fit for the gods. In the same way, if eggs have been the main portion of the early breakfast, they should not make the heavy course at lunch. A good rule is to have the first course a hearty cream soup; there are just as many kinds as there are vegetables, and there are any number of fish combinations besides. We must not have the double French chop, at forty cents a piece, nor yet the porterhouse steak, at thirty-eight cents a pound, but, if fresh meat is desired, we can have a ragout of beef, a lamb stew, or creamed chicken on toast; and can vary this course by having fish at least three times a week, not scallops nor yet bluefish or sea-bass, but the delicious little fillets of flounder, still only twenty cents a pound, or deep-sea mackerel at twenty-five cents a pound. The sunfish and weakfish are also within the reach of all. A hearty bread, rice, or apple pudding is better for lunch than for dinner, while black coffee is better for dinner than for lunch. The bread is important; for breakfast, toast, croissants, or homemade rolls; for luncheon, corn bread, graham, or wheat muffins; and for dinner, French bread or rolls. Our dinners have been cut to soup

(oysters or clams twice a week), a meat course with vegetables, salad with biscuits and cheese, and coffee.

This is a much simplified but abundant table, and, in these busy days of meetings and lectures, when we often hurry away from the table on business bent, the fewer courses, with the consequent lessening of service, is a boon.

#### FEWER MAIDS WITH FEWER COURSES

Next to the table comes the servants. Last year we had a cook, a kitchen-maid, a butler, a parlourmaid, a chambermaid, a lady's-maid, a laundress, all in residence, and a furnace-man and chauffeur outside, at a total monthly wage of \$440 and at \$5 a week for each for board—\$150 more—with another \$50 for the cost of servants' laundry (fuel, soap, starch, and similar necessities are no small items in these days). This year we have succeeded in cutting down the ménage in the same house to a cook, a laundress, a waitress, a chambermaid, and a resident houseman, reducing the monthly wage to \$220, board to \$100, servants' laundry to \$30, yet giving up no essential comfort. We all find the car the greatest sacrifice, but there has not been a single expression of regret, even for the car. I should add that lately we have added a cleaning woman one day in the week; half of that day she cleans the servants' rooms, the other half, the kitchen. Having a houseman at \$40 a month, instead of a furnace-man at \$25, is of great importance, as, in addition to the walks, furnace, and windows, he attends to all of the fires, the brasses, the mirrors, and the halls and stairs. He also answers the bell during dinner, thus giving the chambermaid time for her regular night work while the family dines, and leaving her free to help the waitress with the dinner dishes immediately afterward. One day in the week, no dinner is served; from three o'clock until half-past ten all the servants, except the laundress and the houseman, have this day out. This is an unusual privilege and is appreciated by them as such.

There is one bit of advice in regard to the selection of the chambermaid which is worth attention. It is a good plan to go, not to one of the two "smart" agencies, but, instead, to one of the smaller offices. Here one may find a maid who has been chambermaid and waitress in a small flat at \$30 a month; if she is offered \$35, she will feel that she has gone up a step and will work very hard to keep her place. On the other hand, it is better to pay good wages and go to the best agency for a waitress; there is always much silver even after half the usual supply has been put away, and silver requires skill. Personally I greatly dislike petticoats around the table, but a deft well-trained waitress really leaves little to be desired. Meals must be kept simple, however. The dish-washing alone is a great item; a great many dishes are used in even a three-course dinner, and the great reduction in the number of servants can only be maintained by the constant considerate cooperation of the entire family.

We find that the services of a little West Indian seamstress, two days in the week, at \$1.50 a day, suffice to keep our wardrobes in order. Fresh flowers twice a week and the constant renewal of palms are not to be thought of. Discrimination in book-buying saves much. The use of lace on the dinner-table as well as for luncheon saves all the laundering of heavy table-cloths. Ours have been packed away, and we save an entire day of the laundress's time each week, so that she now does the shirts, which before have always been sent out.

I hope to see Christmas giving done away with except in one's own immediate family.

(Continued on page 116)





FLINT'S FINE FURNITURE

## CHRISTMAS FURNITURE GIFTS OF INCOMPARABLE DISTINCTION

LIVING ROOM TABLES

HALL CLOCKS

DESKS

NESTS OF TABLES

SEWING TABLES

BOOKCASES

GATE LEG TABLES

PIE CRUST TABLES

SMOKING STANDS

RUGS and

LAMPS

Not less remarkable than its diversity is the range in prices afforded by our Holiday Exhibit.

From masterpieces of Flint & Horner Furniture suitable for important gifts to an almost limitless choice of useful and inexpensive luxuries.

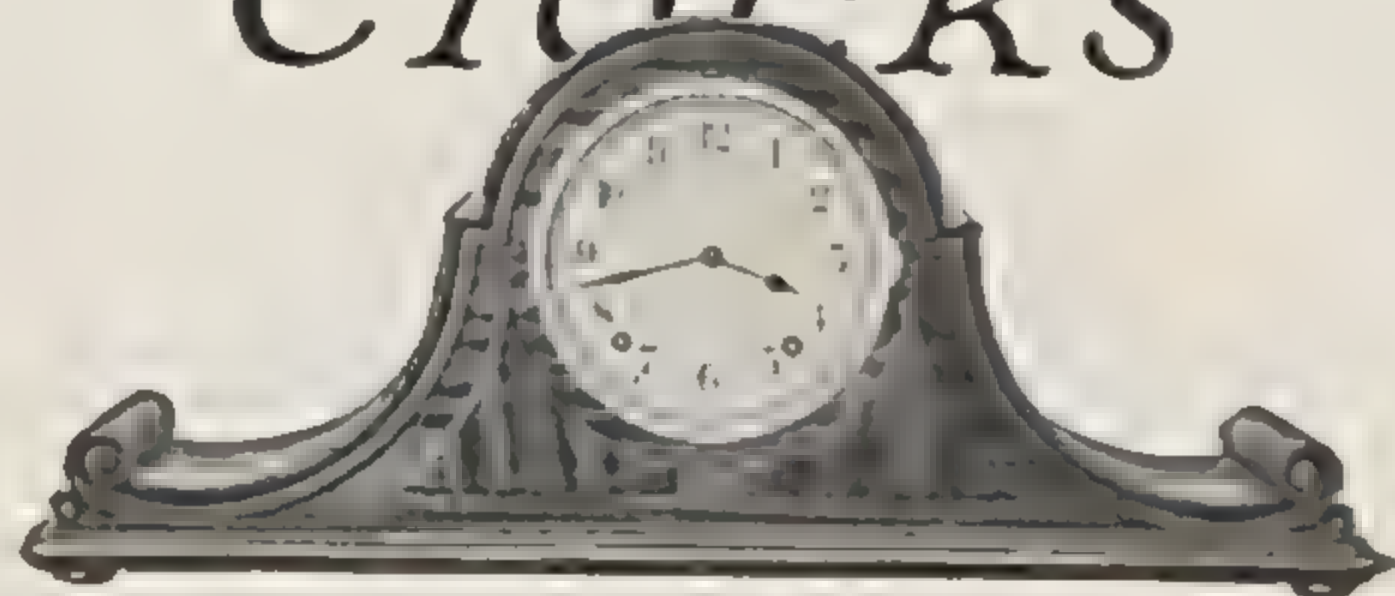
Comparison of Flint & Horner Values as found in our "Gift Exhibit" with the best obtainable elsewhere is convincing proof of our Low Prices and High Quality.

ORIENTAL AND DOMESTIC RUGS AND DRAPERIES

FLINT & HORNER CO., INC.

20-26 WEST 36th STREET  
NEW YORK

# SETH THOMAS Clocks



**G**IVE Seth Thomas Clocks for Wedding, Birthday and Anniversary Gifts. Give them to fill a welcome place on the mantel of the home. Give them to endear the memory of your thoughtfulness and give them because they render a lifetime of accurate time-telling service. Seth Thomas Clocks are essentially "good taste." They harmonize perfectly with refined surroundings, lending an added charm of their own.

The "Rideau" illustrated above, is a beautiful model of quiet dignity. Carved mahogany case, 5-in. porcelain convex dial, 9 in. high, 21 1/2 in. long, 15-day pendulum movement, strikes hour and half hour on soft-toned Cathedral bell. Both the Rideau and Pembroke clocks are remarkably accurate.

Apply to your jeweler who has in stock or can procure for you through our new illustrated catalog these or others of our mahogany clocks ranging in price from \$10 to \$75.



Pembroke

Mahogany case, 4 1/2-in. silver dial, 10 in. high, 18 in. long, 15-day pendulum movement, strikes hour and half hour on soft-toned Cathedral bell.

SETH THOMAS CLOCK COMPANY, NEW YORK

## Oh, the Glorious Fun Your Boy Could Have Building With MECCANO

There's no end to the wonderful models he can make. Cranes that lift loads, Clocks that keep time, Looms that weave, Cannon, "Tanks," Machine Guns, and hundreds of other fascinating models. Instructions free with the Meccano Outfits.

After he has had days and days of keenest pleasure out of his models, he can take them down and use the same parts to build innumerable others. Meccano building fires the boy's imagination—spurs him on to invent—and brings out early in life just what he is best fitted for.

### Prices of Meccano Outfits

No. 00.....	\$1.00
No. 0.....	1.50
No. 1.....	3.00
No. 2.....	6.00
No. 3.....	9.00

And up to \$40.00

Sent prepaid on receipt of price if not at your dealer's.



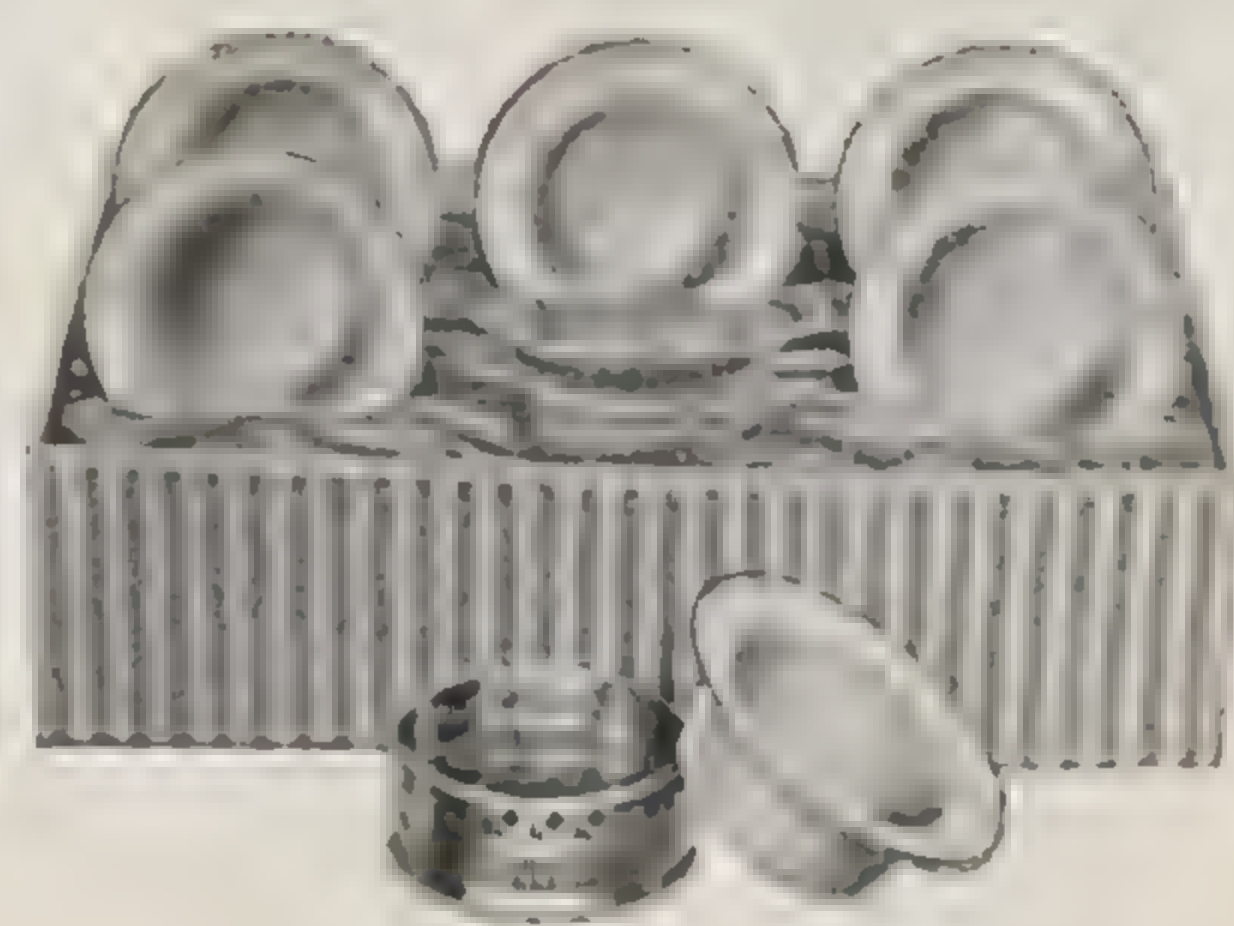
Just the  
GIFT  
for his  
XMAS

Send for Meccano Wonder Book

telling all about Meccano. Sent, together with a free trial subscription to "The Meccano Engineer," and \$1000 Prize Contest details, if he gives us the name and address of himself and three boy friends.

MECCANO COMPANY, INC.

Bldg. 10-T, Bush Terminal, Brooklyn, N. Y.



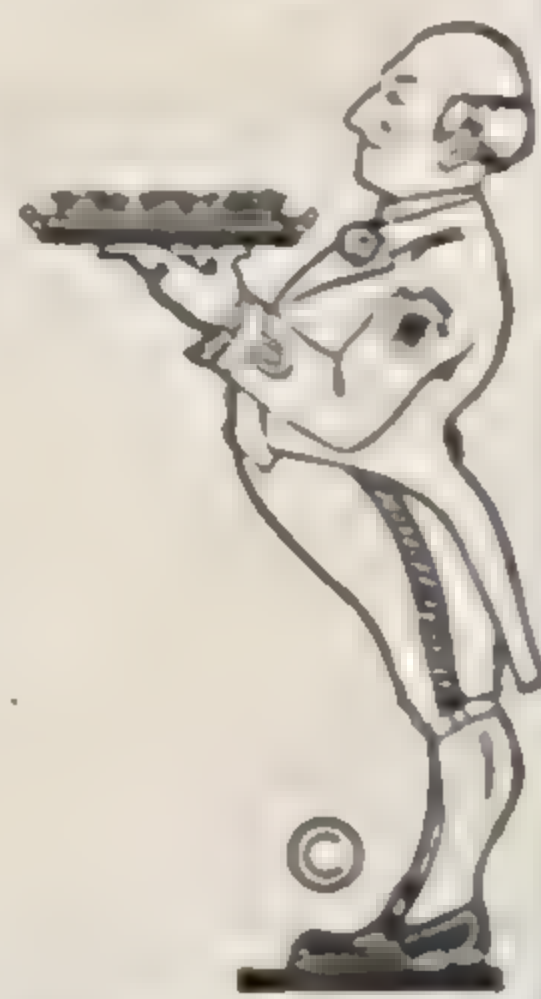
No. 3222-S Individual au Gratin Set. Silver Plated Frames. Perforated White Heat Proof China Insets. Hand Decorated. Six to Set in Fancy Box.

## Presenting "Royal-Rochester" SILVERWARE

Au Gratin delicacies once possible only for hotel chefs become easy to prepare and pleasing to serve when a "Royal-Rochester" Silverware Set is used.

Give us the name of your jeweler and we will gladly send him one of these for your inspection and approval.

Rochester Stamping Co.  
Rochester, N. Y.  
New York Showrooms 200 Fifth Ave.







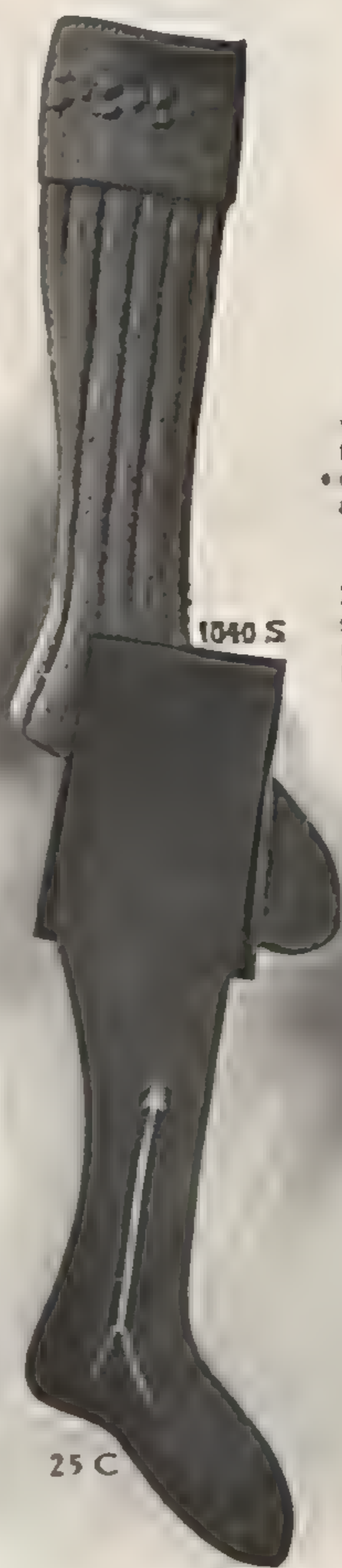
## Stocking Shops

A BOX OF PECK & PECK  
HOSIERY IS A BEAUTIFUL  
AND MOST USEFUL GIFT

Appropriate  
boxes can be  
prepared for  
every purpose  
for men, women  
and children.

1040-S—Very fine soft angora  
wool golf stockings with  
fancy turnover tops in self  
colors. In brown and white  
and gray and white  
\$7.50 a pair

266—White English wool  
stockings with new design  
to the top of dark tan, delft  
blue, yellow and emerald.  
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25C—Pure thread silk stockings  
in any color with hand embroid-  
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\$3.00 a pair

462—Fine French silk openwork  
stockings in black, white and  
evening shades. \$6.50 a pair



1076—Soft, heavy-weight pure  
silk sport stockings, made for  
us in Scotland on hand looms.  
Many smart designs in delicate  
colorings on white ground.  
\$15.00 a pair.  
Same quality ribbed, in plain  
colors, \$12.00 a pair.

Send for illustrated catalogue of hosiery, sweaters and scarfs

**PECK & PECK**

Stocking Shops

586 Fifth Ave. at 48th St. 501 Fifth Ave. at 42d St.

NEW YORK CITY

4 North Michigan Boulevard  
CHICAGO

## LIVING on \$35,000 a YEAR

(Continued from page 114)

diat family. The last two years have shown marked changes in this direction, and I am sure this year will see the end. Let us have Christmas parties, by all means, but let us make them gay by using our wits, and not by banal gift-giving.

I can hear some one say, "This sounds all very nice and simple, but think of the confusion in a large house, with too few servants to do the ordinary picking up." Well, perhaps it has not been as easy as it sounds, but, easy or not, it had to be done. The husband and father for the first time in his life puts the studs in his shirts; he steps to his closet for his own clothes and shoes, he is not always met at the door before he has had time to put his key in the latch, and he hangs up his own hat. The mother has her latch-key, too, as do all of the children. She manages, though somewhat rheumatic, to struggle up the stairs, still wearing her wraps, to take them off and put them away herself; she has her gowns hook up in front, and she can still get her arms above her head and do her own hair. It would be foolish to say she does not miss the devoted maid standing ready to do all these comforting things for her, but how much more strongly she feels the foolishness of the old way than the discomforts of the new! The young girls of the family are schooling themselves, with more or less success, to habits of system and order. If they relapse occasionally, it is not surprising, so carelessly have they been trained. The entire atmosphere of the house has been changed. No breakfast trays go upstairs; we put on our hats when we dress before breakfast; we even go to market, and we have been known to carry home bundles of quite considerable size. When we meet

at luncheon, there is always some interesting news to report; the Navy League row, whether the French Line will have room this week to transport the supplies for the American Fund for French Wounded, the slowness with which the churches are getting together their women for war-relief work (they do not seem to realize what a chance this is for the mobilization of forces which will outlast the war, and how war work will do what many a tired rector has absolutely failed to do).

There is also a tendency on the part of the affluent to enter the fields of professional effort, and this is especially true of the young girls. There has never been a time when they have needed an open purse as they do now, for the demands of charity are heavier than ever before. Whether it is good national economics to encourage this money-earning on the part of the children of wealth will always be an open question. Personally, I approve of it, as developing the best material to the highest power, whether among rich or poor. If a girl belongs to a "writing family," she should be encouraged to write; there is something fine about the girl who drops a ten-dollar cheque on her mother's desk, saying, "There is a 'bit' for your French social service work; I earned it by a morning's scribble,"—especially fine if the mother knows that her daughter is wanting a new lace collar or an engagement present for a friend. No longer bored, we are not longing for Europe and the galleries and the companionship of other idle people. We have found something to do, something worth while; we even have visions ahead in which the days of the American dilettante are numbered.

LAVINIA ORMSBY.

## AS SEEN by HIM

(Continued from page 65)

and listened to the talent of the day.

Of course, it was a descent from the immortal Wagner and Verdi and the other great masters to whose glorious compositions we had been listening for the two or three previous hours. And it was a long way (although just across the foyer) from Brunhild's farewell, to "Throw Him Down McCloskey," as rendered by the popular diva of that era, Miss Maggie Cline. But it filled in an awkward hour. If there was a ball on hand, we could go there leisurely; if not, we went home or to the club. The Vaudeville Club was the aristocratic grandmother of the cabaret. Why not, this year, revive an idea of this kind? Our amateurs have many vaudeville stunts, and there is no charity performance given which does not exhibit some excellent talent. I suggest amateurs, for they

would give a personal and an exclusive flavour and shut out the Broadway rabble. Of course, there are those who desire to rub shoulders with the other world, and it may be more amusing. But a vaudeville club on modern lines would be a paying investment, even if we should throw over its shoulders the cloak of charity and give half of the proceeds to the Red Cross.

This winter, without realizing it, we are drifting far from the land of frivolous and frivolities. Still, we must not be too serious a family. There is no reason for it. We are not poor, and we are doing much for those abroad; let us remember our own at home as well. Everything we touch seems to turn to gold. Now that Christmas is coming and with it many appeals to charity, let us be charitable, but let us also be gay.





*A lighted lamp is the most conspicuous object in a room; it should be a thing of beauty, in complete harmony with its surroundings.*



The recent trend to touches of brilliant color in modern interior decoration and the dominating Chinese influence, make the acquisition of some of my Chinese Lamps most desirable.

**EDWARD I. FARMER** CHINESE ARTS AND DECORATIONS 5 West 56th St., New York



*Maillard*

CHOCOLATES • BONBONS  
FRENCH BONBONNIERES

*Fifth Avenue at Thirty Fifth Street  
New York*

## Cliequot Club

(Pronounced Klee-ko)

### GINGER ALE

CLICQUOT CLUB GINGER ALE contains no cereal or grain products needed by our government or its allies. You can enjoy its delicious flavor and its snappy effervescence with a clear conscience.

Always have a case of Cliequot Club Ginger Ale in your home. Your grocer has it.

The Cliequot Club Company  
Millis, Mass., U. S. A.







MRS. VERNON CASTLE

America's best dressed woman has selected Faibisy, the well known New York couturière, to solve her clothes problems for the Fall and Winter.

**Faibisy**  
IMPORTER  
GOWNS

665 FIFTH AVENUE  
NEW YORK

*How to order your gifts through*

## VOGUE

Before sending your money through the mails, either to VOGUE SHOPPING SERVICE or direct to advertisers, you should ensure prompt delivery of your gifts by following carefully the suggestions given below and the model letter which is provided for your guidance.

November 15th, 1917.

Vogue Shopping Service,  
19 West 44th Street, New York.

Enclosed is my cheque\* for fifty-six dollars, for which please send by express collect, the following articles to

Mrs. Henry J. White,  
Old Gate Farm,  
Barre, Mass.

No. 7—Gilded Wooden Book-rack, November 15th Vogue, page 81. \$21.00

No. 33—1 Don Fernando Dutch Fire-set, November 15th Vogue, page 83. \$35.00

My Second Choice\*\*

If, after making every effort to secure my first choice, Vogue finds it impossible to do so, please purchase the following second choices:

No. 38—1 Gilt-finished Colonial Mirror, November 15th Vogue, page 83. \$24.00

No. 42—1 Polychrome-finished Boudoir Clock, November 15th Vogue, page 84. \$5.00

Very truly yours,  
Margaret White.

\*Or draft or Money Order.

\*\*This is not necessary, though desirable. The first choice will always be purchased, except where special popularity has exhausted the stock in an article at an early date.

Vogue will buy for you, without charge for its services, any article mentioned in its pages. When ordering anything that has appeared in Vogue, give the date of the issue, the number of the page, and the order number of the article, if it has one.

**How to order.** Write to the Shopping Service, stating what you want (See Model Letter) and enclosing cheque or money order to pay for the desired articles, or postage stamps for articles costing less than \$1. There are no charge accounts in the Shopping Service.

**Second Choice.** Possible disappointment and delay may be avoided if your second choice is stated as indicated in the Model Letter above. The first choice will always be purchased unless the stock is exhausted by previous sales.

**Letters of inquiry** should enclose a stamped self-addressed envelope for our reply. We will do our utmost but cannot guarantee during the month before Christmas to answer all questions. Please write your letter and signature very distinctly.

**No Charge Accounts.** Articles purchased through the Vogue Shopping Service cannot be charged to your personal account in the shop from which they are bought. Neither can articles be sent C.O.D. by that shop in any circumstances.

**Any money in excess** of the cost of gifts will be returned promptly by the Vogue Shopping Service.

**No Articles on Approval.** Vogue cannot break the rule of the shops that no goods be sent on approval during the holiday season.

**No Samples.** During December, Vogue cannot send samples of materials.

**Deliveries.** All articles will be sent express collect unless otherwise requested. Small articles can be sent by mail, and postage should be enclosed with order and the excess, if any, will be returned to you.

**Advertised Articles.** If more convenient for you, the Shopping Service will be glad to buy for you any articles shown in the advertising pages, but in buying such articles it generally saves time to write direct to the shop.

## VOGUE

*Shopping Service*

19 West 44th Street

New York City





THIS label is your guarantee of a swinging couch hammock so skillfully designed, so sumptuously upholstered, so richly finished that it is coming to serve an all year 'round purpose. Much more than a porch hammock—it is a new piece of furniture as well adapted to the sun parlor or to the enclosed porch as to the open lawn. It is the only swinging couch hammock made with the "Cravenette" Finish. These rights are reserved exclusively to this company. The Romelink is obtainable in a great variety of dainty cretonnes and fashionable solid tones—making it as adaptable to any sort of color scheme as it is prepared to meet any sort of weather. You can find a representative assortment of Romelinks at the better department, house furnishing and sporting goods stores of your city.

Manhattan Rome Co.  
Successors to the  
New York Couch Bed Co.  
LONG ISLAND CITY NEW YORK

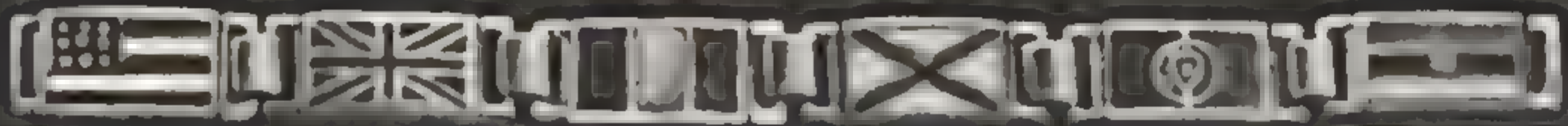


"One touch of Romelink makes the whole world rest. I consider the Romelink Couch perfect."

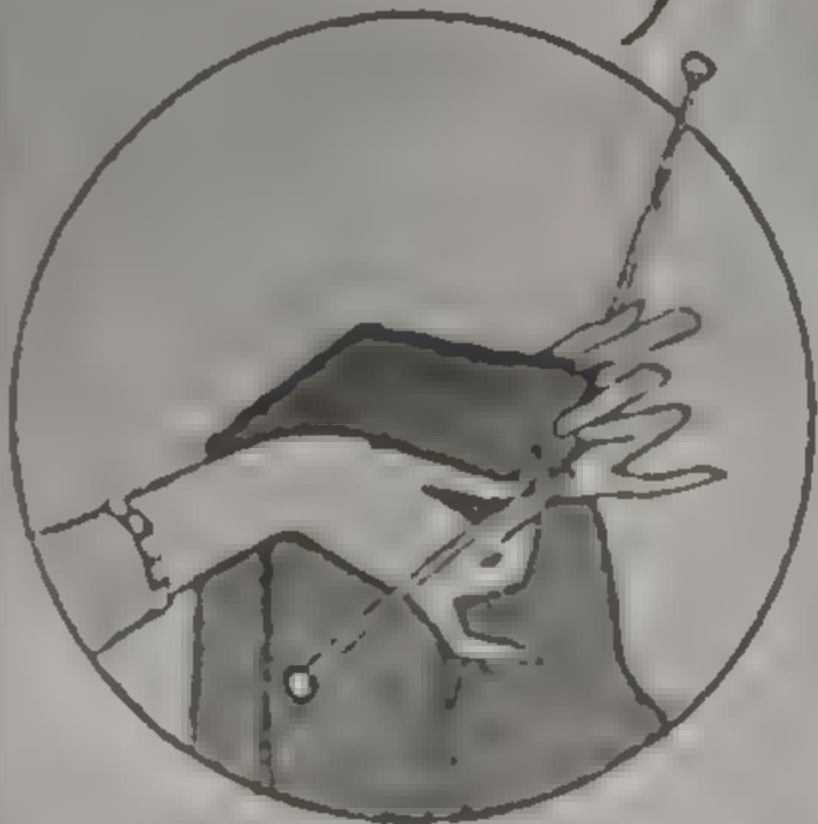
Frank Crane

ROMELINK SWINGING COUCH HAMMOCKS

UNITED STATES ENGLAND FRANCE RUSSIA PORTUGAL MONTENEGRO



The Flags of the Allies  
A FRIENDSHIP BRACELET  
OF TIMELY SENTIMENT



ALLIED FRIENDSHIP LINKS  
FOR BRACELETS

Patent Applied For

THE authentic flags of the Allies enameled on separate links of sterling silver, slightly larger than illustration—worn complete with all the links, or assembled from time to time, as the wearer may prefer.

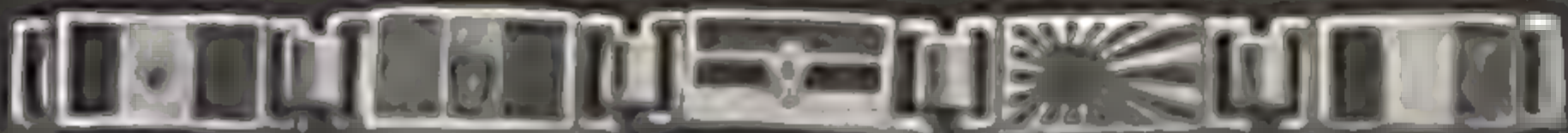
Many follow the delightful plan of presenting friends with a link at a time, each link bearing the giver's or recipient's monogram.

Complete bracelet, 11 links, with spring catch \$5  
Separate links, each, 40 cts.

Your favorite shop undoubtedly features the Allied Friendship Links. If not, remit to us and we'll fill your order direct or through the dealer you name.

This Trade Mark "THE FISHER LINE" J.M.F. CO. Stamped on Every Link

J.M. FISHER COMPANY Manufacturing Jewelers, Est. 1879  
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ROUMANIA ITALY SERBIA JAPAN BELGIUM



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Made of selected black cowhide in an exquisite Windsor grain. Hand-sewed French edges and sewed leather hinges. Locks of solid brass. Beautifully lined with silk moire. Convenient, shirred pockets on each end. Fitted with 10 pieces of best grade Ivory Pyralin.

Sizes: 20" \$33.00 22" \$34.00 24" \$35.00

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TRAVELING GOODS

The case illustrated above is one of the many beautiful styles that you can find in Belber Traveling Goods. Order from your dealer. If he cannot supply you, write us. Look for the Belber trade mark; it stands for Quality.

The Belber Trunk & Bag Company, Philadelphia, Pa.





You  
can  
wash  
it.

Hughes Hair Brush  
is a woman's  
most precious  
companion.  
It untangles  
many difficult  
problems  
Hazel Dawn

MISS DAWN'S letter expresses the sentiment of millions of women everywhere.

And there are many good reasons why

Guaranteed  
to give  
satisfaction

Hughes "Ideal"  
REGISTERED  
Waterproof  
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Sold  
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by Drug and  
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Model 66—\$2.50 (Canada \$2.75)

is woman's most precious companion.

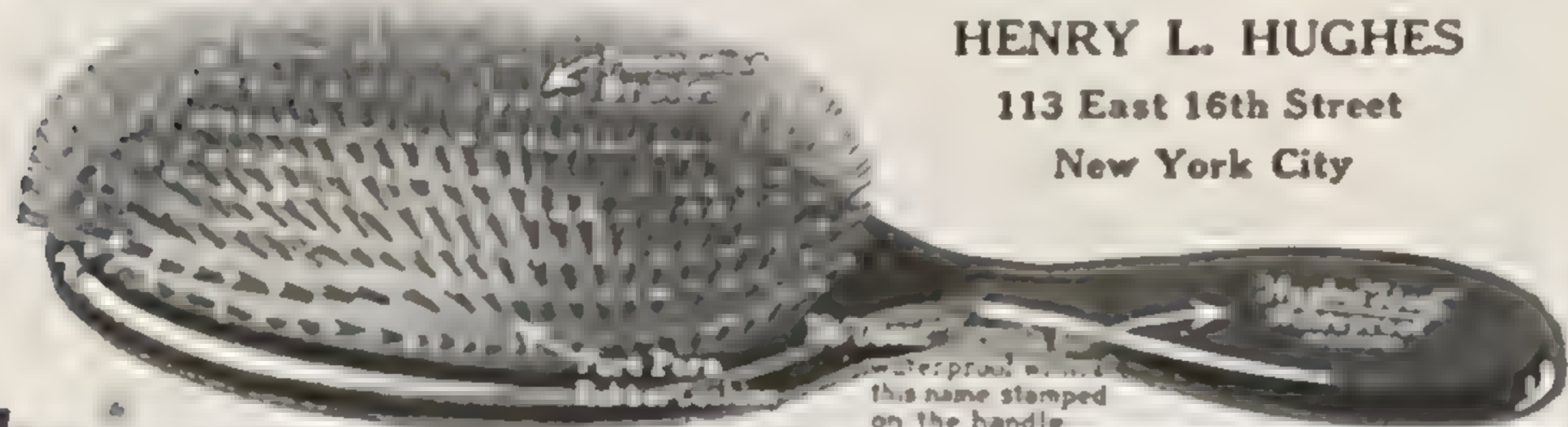
Its long, penetrating boar bristles, NOT WIRE, take out the knottiest tangles without pulling out the hair. It gives the scalp a stimulating massage and best of all, it is clean and sanitary for it is so constructed that it can be thoroughly washed without injury.

Made in many styles with single, double, triple and quadruple bristles to please your fancy or suit your needs. Prices range from \$1.00 to \$5.00.

Refuse substitutes and be sure the name  
HUGHES IDEAL appears on the handle.

HENRY L. HUGHES

113 East 16th Street  
New York City



## NOBLESSE OBLIGE

IN this period of national stress, the patriotic societies of this country become of greater significance and broader influence than in times of peace. It is in these societies that one finds the true American spirit, for the men and women composing them are practical workers, who are striving most earnestly to preserve those traditions and ideals which are the foundation of our democratic principles.

In the great eagerness of this young and virile country to "go ahead" and not merely to keep abreast of the times, but to anticipate the new spirit, there has been comparatively little love and reverence for the past. Yet a foundation in the finest traditions of our history is necessary to progress, and, understanding this need, these patriotic societies have gathered together historic files, marked historic sites, preserved noted and romantic landmarks, purchased and supported the homes of great Americans of the past, and systematically studied the nation's early manners and customs.

### TO PRESERVE OUR HISTORY

The work of these societies has often been looked upon by the community at large with indifference or as the harmless diversion of enthusiastic dilettanti, but we are now beginning to appreciate it at its true worth. A proper pride in the past of the nation, a true estimation of its heroes, an appreciation of the breeding and grace that our old colonial homes harboured, and a knowledge of the old-time life contribute no little force toward arousing popular determination to keep America for Americans.

It would seem only appropriate that the National Society of the Colonial Dames of America should be among the first women to answer the call of this country and to make every effort to bring about the accomplishment of practical relief work. It may be of interest to review the origin of this society, which was formed "that the descendants of those men who, in the Colonial period, by their rectitude, courage, and self-denial, prepared the way, for success in that struggle which gained for the country its liberty and constitution, may associate themselves together to do honor to the virtues of their forefathers and to encourage in all who come under their influence, true patriotism."

### ORGANIZING FOR WAR WORK

In view of the high patriotism of its noted ancestors, it was natural that, immediately following the rupture of diplomatic relations with Germany, the society, through the national president, Mrs. Daniel Lamar, should write to the President of the United States offering the services of the National Society of Colonial Dames of America to the government.—an offer which was graciously accepted. A letter was then sent to all the corporate societies requesting them to organize relief associations, as provided for in the by-laws of the society. The president of the Colonial Dames of the State of New York, Mrs. Hamilton R. Fairfax, immediately called a meeting and formed a committee,—the National Relief Association of the Colonial Dames of the State of New York. The city and state were divided into groups of working committees.

With Mrs. Hamilton R. Fairfax as chairman of this relief committee, Mrs. W. V. S. Thorne and Mrs. Elihu Chauncey as vice-chairmen, Mrs. E. M. Townsend as secretary, and Mrs. Edgar S. Auchincloss, Mrs. Anson P. Atterbury, Mrs.

Ripley Hitchcock, Mrs. Moses Taylor Pyne, and Mrs. Robert Low Pierrepont among the efficient members, sufficient woollen sweaters, helmets, scarfs, wristlets, and socks have been provided to fit out about fifty men on each of the following United States destroyers: *Terry, Bear, Wilkes, Nicholson, and Bayley.*

The committee has also made two hundred and fifty hospital equipments, including all the surgical dressings that go with them, and these have been given to the Surgeon-general of the navy. Some of these equipments were put on the ambulance ship, *Surf*. The society has also fitted out with sets of the woollen articles enumerated above, fifty more men in the First Reserve Aero Squadron, and one hundred and sixty-two men who sailed for France early in August. Ninety of these men have left France since for a flying school in Italy.

### COMFORT KITS FOR CHRISTMAS CHEER

Ten thousand dollars has been sent to the treasurer of the National Society of Colonial Dames of America towards the fund which that society is raising for the purpose of equipping a hospital ship, when the Navy Department shall put one in commission. The committee also contributed five hundred dollars to the Hostess House at Plattsburg and five hundred dollars to the Hostess House at Camp Upton, Yaphank.

A Red Cross auxiliary, No. 188, New York Chapter, has been organized and is now working in an auxiliary work-room at No. 2 West Forty-seventh Street, where the members are making five hundred shell-wound dressings, especially asked for by the Surgeon-general of the navy, and four hundred and fifty sets of woollen articles for the men on the U.S.S. *Charleston*. Another and a particularly excellent piece of work is the making and filling of five hundred comfort kits which are to be shipped direct to General Pershing to be used as Christmas gifts for our own soldiers.

### THE AIMS OF THE ORGANIZATION

During all this war work, however, the original object of the society is never lost sight of. It may interest women in other parts of the country, who are patriotic enough to wish to preserve and hand down the traditions of their ancestors, to know just what this object is.

The Colonial Dames are organized in order to collect and preserve manuscripts, traditions, relics, and mementoes of by-gone days; to preserve and restore buildings connected with the early history of our country; to diffuse inspiring and intelligent information concerning the past; to create a popular interest in our colonial history; to stimulate a spirit of true patriotism and a genuine love of country; and to impress upon the young the sacred obligation of honouring the memory of those heroic ancestors whose ability, valour, sufferings, and achievements are beyond all praise.

The Society of Colonial Dames is composed entirely of women who are descended in their own right from some worthy and respected ancestor who came to reside in America prior to 1750, which ancestor or some one of his descendants has rendered efficient services to his country during the colonial period, either in the founding of a commonwealth or an institution which has survived and developed into importance, or in holding an important position in a colonial government, or in contributing, by distinguished services, to the founding of this nation.



## Reduce Your Flesh



quickly with ease and safety — wear Dr. Jeanne Walter's Rubber Garments. No Dieting or strenuous exercise.

**BUST REDUCER**  
Price \$5.00

Made from Dr. Walter's famous reducing rubber, with coutil back.

### TWO NEW SPECIALS

**Dainty White Bust Reducer** - \$6.00  
for wear with thin costumes—invisible.

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Same invisible light garment as Bust Reducer.

No matter where the excess flesh exists there is a specially designed garment to cover that part of the body.

**Dr. Jeanne Walter's**  
Famous Medicated RUBBER GARMENTS for Men and Women

are endorsed by leading physicians and are invaluable to those suffering from rheumatism.

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**Hip Belt, Stock Sizes** 8.50

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Also Union Suits, Stockings, Jackets, etc.



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Send for illustrated Stock Sizes - \$15 booklet. Made to Measure 20

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Made by the Cottagers of Buckinghamshire  
Our Laces were awarded the Gold Medal at the  
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LONDON, ENGLAND.

**DAINTY HANDKIE.**  
No. 918.  
\$1.00 each.

Send for Illustrated Price List, Post Free.  
Yard Laces and Insertions from \$25 per yard.

Lace 1 inch deep. Every sale, however small, is a support to the industry.

Collar Pure Linen, \$1.75 3 in. deep.

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coets, Vests, Piques,  
Handkerchiefs, Cam-  
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Pan Sets, etc., from  
\$1.00, \$1.50,  
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upwards.

No. 112. Price \$35 per yard.

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In addition to a comprehensive showing of the latest fashions in FURS we have received an important shipment of RUSSIAN SABLES, HUDSON BAY SABLES, SILVER FOX, CROSS FOX, WHITE FOX, MOLE, and KOLINSKY which we are now offering at very attractive prices.

**CHARVET & CO., INC**  
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## Forsythe TAILORED WAISTS



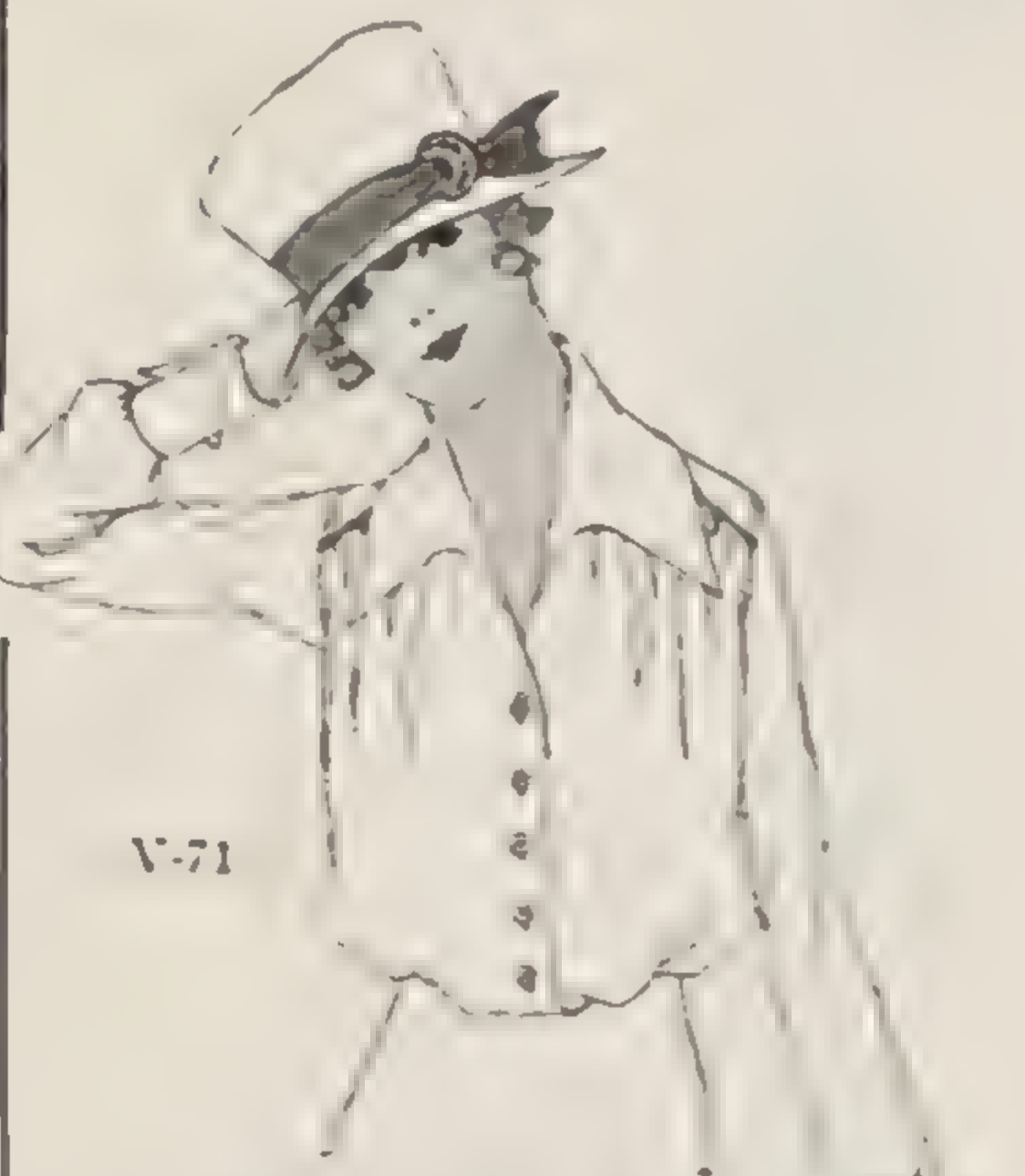
V-9

New tailored waist with collar pleated in back and flat, gracefully-turned revers. In heavy Crepe de Chine, white and flesh... \$9.75  
In Silk Cashmere... 10.50  
In Lurex Silk... 10.50  
White, black and navy.



V-30

This tailored waist has its collar corded to form high neck in back, and new coat cuffs. In heavy Silk Habutai... \$7.50  
In Radium Silk... 9.75  
In Satin... 9.75  
In Crepe de Chine... \$9.75  
In Silk Cashmere, white... 10.50



V-71

Low-neck tailored waist, collar rounded in back; smart pointed turned back cuffs. In Habutai... \$5.75  
In Satin, white and flesh... 7.50  
In Silk Cashmere... 7.50

Mail orders promptly filled  
Catalog on request

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Convenient Entrance  
3 East 37th Street

White Buckskin Boot  
Price, \$7.00  
Sizes, 11 to 2½

## J & J SLATER

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## Boston Terrier Puppies

A Dandy Gift  
for Children or  
Grown-ups

**GEO. H. GIBSON**  
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## GLOVES—A DAINTY DETAIL

No Other Article of Dress Is So Restricted by Convention As the Glove; but So Definite Are the Laws of Good Taste That It Is Easy to Be Correct

A WELL-KNOWN psychologist, who was making a study of the psychology of dress and its effect on the mind, made an investigation among a great many women as to the articles of dress they preferred. First on the list, having a great majority of votes over every other article of dress, came shoes; and next came gloves—a choice one would scarcely expect, for millinery is supposed to be woman's greatest weakness, with lingerie as a close second. However, there is no doubt that shoes first, gloves second, would be the choice of most well-dressed women; for to have these articles immaculate and perfect is the distinguishing mark of ladyhood. If a French woman has a new pair of gloves, as well as new shoes, she is ready to face the world, for these are details that, to her, are the basis of a well-groomed appearance.

Gloves are a serious item of the toilet and mar the appearance if they are not absolutely above reproach. To begin with, a glove should never be too small; it is in bad taste and most unbecoming for a hand to appear to be bursting out of its glove, and it is poor economy as well. It is therefore safer to err on the side of having a glove loose rather than tight. Whether white, gray, or tan, gloves should always be perfectly fresh. Their shabbiness is a first indication of carelessness, because it requires comparatively little attention to have them always immaculate. People who motor a great deal from the country prefer dark tan or gray gloves of suède or doeskin. However, the smart city woman prefers white gloves, and white gloves are assuredly an addition to any costume.

## THE GLOVE OF SUÈDE AND DOESKIN

White doeskin gloves of the slip-on or short variety are preferable for morning wear and with tailored suits, and they may easily be washed at home. A great many women buy washable kid gloves in preference to those of regulation kidskin; if the latter have been worn in the rain no amount of cleaning will remove the spots, but a few drops do no injury to washable kid. It is wiser, however, to send the washable kid gloves to the cleanser instead of attempting to wash them, as soap and water will usually take away the original freshness.

Gloves of white cotton chamoisette may be worn, if economy is necessary, in the morning. Many women choose chamoisette because it stays clean longer than doeskin, which seems to catch every particle of dust, and then, too, it does not

stiffen as doeskin does after a few washings, but stays soft and white throughout frequent launderings. Chamoisette gloves can actually be boiled when they become very much soiled; for motoring and riding, they are excellent.

There is a suède glove in biscuit shade that is being used instead of white by a number of smart women. In a long length which wrinkles around the arm, the effect is very pleasing with the three-quarter length sleeves that are frequently seen this autumn. Delicate gray or oyster white gloves may be substituted for those of biscuit colour, but they are not quite as soft in tone.

When bracelets are worn with a long glove, they should, as a rule, be allowed to remain underneath; the wrist-watch, however, may be worn outside for the sake of convenience. With short gloves it is usually considered better to wear bracelets outside, as they make an unbecoming and awkward ridge if they are worn underneath the gloves.

## GLOVES AND THEIR CARE

For dress wear, white is essential, and gloves of white kid or suède should be worn. These gloves should be all white rather than stitched or striped with black or colour. Gloves will be worn a great deal at the opera and theatre this year; even with gowns with no sleeves at all, elbow-length gloves are smart and quite correct. At very formal affairs, the extremely long gloves will be worn. These are of finest kid, fastened with tiny white buttons, and, of course, are always white. Coloured gloves for evening wear are very bad form. Gloves should always be worn if one takes part in any formal affair, such as a wedding, unless the bride and bridesmaids affect picturesque gowns of a classic type. Even then, all the rest of the wedding party, both the men and the women, should wear gloves.

A glove expert gives a few ideas on the care of gloves. When one has a number of pairs in reserve, they should occasionally be taken out of their boxes and warmed in the hand, then gently stretched with a glove-stretcher to prevent the leather from becoming hard and stiff.

Gloves should always be kept in a place as dry as possible, for the leather is quickly affected by dampness. In the Far East, women keep their gloves in hermetically sealed boxes or glass jars, and it is one of the weekly duties of the Japanese "boy" to air all the shoes and shake out the gloves to prevent mildew, which soon forms in a damp atmosphere.

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Stein & Blaine

This beautiful Coat of Ermine and Sable fashioned with such art and assembled with such care as to suggest perfection.

No detail has been neglected, so that the loveliness of the coat at once is the inescapable quality to command attention.

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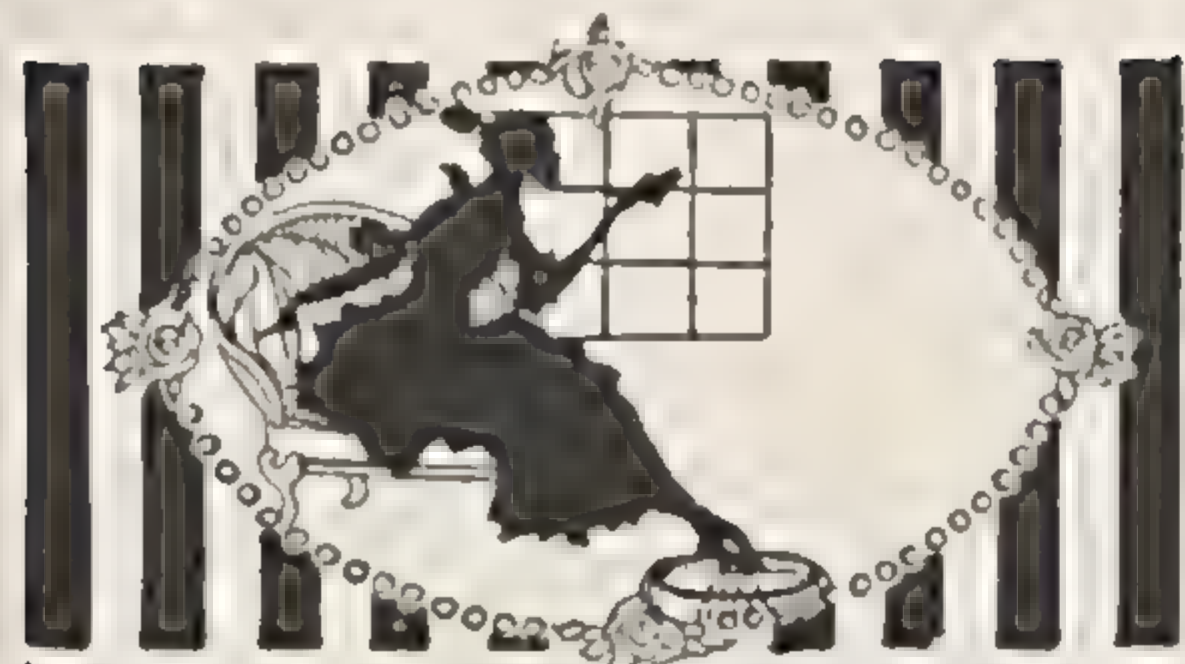
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### The "Service" Boot

A Most Distinctive Walking Shoe  
All that its name implies—and more.  
Built along fashion's latest contours,  
of the finest and most durable of  
leathers.



A typical  
William Bernstein  
creation; designed  
to find favor  
among women who  
require a practical,  
easy, sensible,  
fashionable boot.  
Wetted sole,  
leather heel, strict-  
ly bench made.

In all Black or Tan  
Russian Calf  
**\$12.00**



Tan Top, Black  
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Top, Black **\$12.00**  
Bottom

Style Booklet sent for the asking.  
Mail orders promptly filled.

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### Cultivate Your Natural Beauty

**WRINKLES**, sagging mouth  
or cheeks, flabbiness, neck  
hollows, double chin, sallow com-  
plexion, dull eyes, etc., come from  
muscle weakness.

Proper exercise of these mus-  
cles will restore their flexibility  
and make the complexion fresh  
and smooth. Face and neck be-  
come rounded out; hollows fill  
in; double chins disappear; the  
eyes regain their sparkle, and  
the mouth its sweetness of ex-  
pression.

Susanna Cocroft's

### Physical Culture for the Face

These exercises, being based on scien-  
tific principles, succeed where artificial  
attempts to force Nature fail.

Thousands of refined, intelligent wom-  
en have regained their youthful appear-  
ance, good looks and the joy of living,  
thru our fascinating system of individual  
lessons.

These lessons also tell you how to make your  
hair glossy and abundant—your hands  
smooth and white—your feet comfortable.

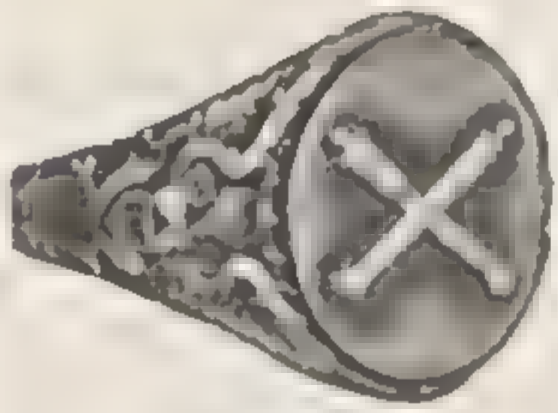
Write for free book, "Beauty and You"—  
which explains the exercises which overcome  
facial and neck defects and make yourself more  
attractive. Booklet also contains other valuable  
beauty hints. Send for it today.

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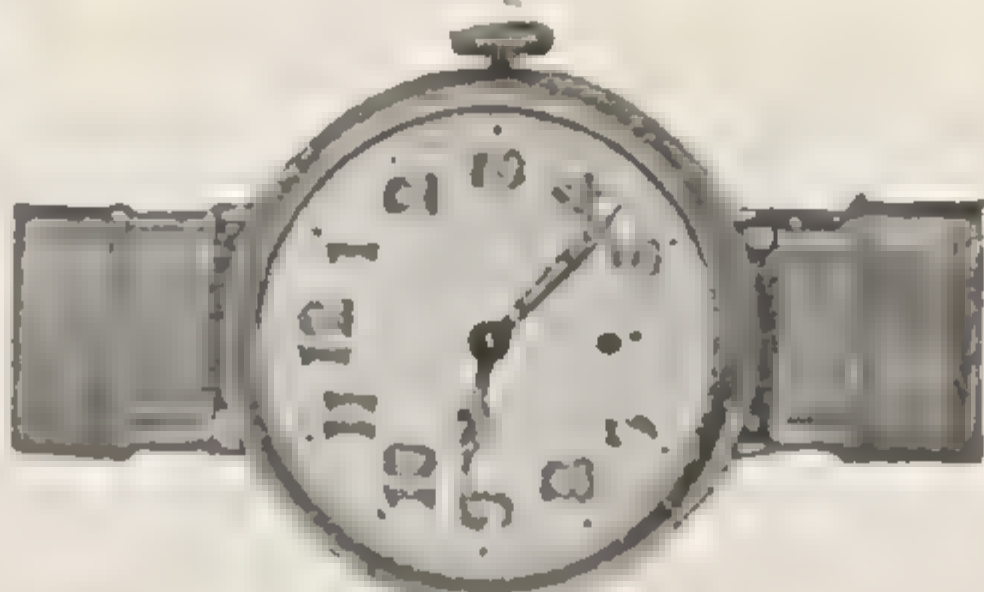
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(A Division of the Susanna Cocroft Courses)

## DANIEL LOW'S SERVICE GIFTS



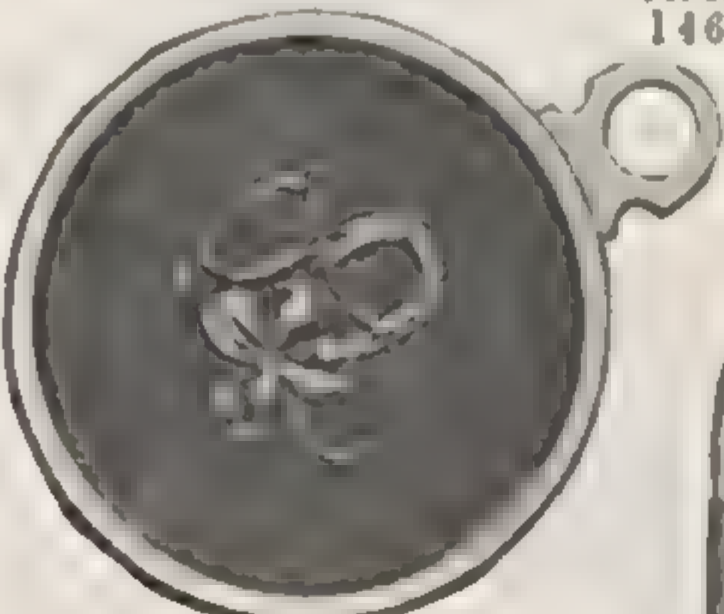
Service Ring, raised  
emblem of Army or  
Navy, regiment  
number or other  
designation en-  
graved free. Solid  
gold \$881 10.00  
Sterling silver  
\$2500 1.50



Military Wrist Watch, luminous dial,  
solid nickel case, 7 jewel movement,  
strong leather strap, exceptional value  
14624 12.50



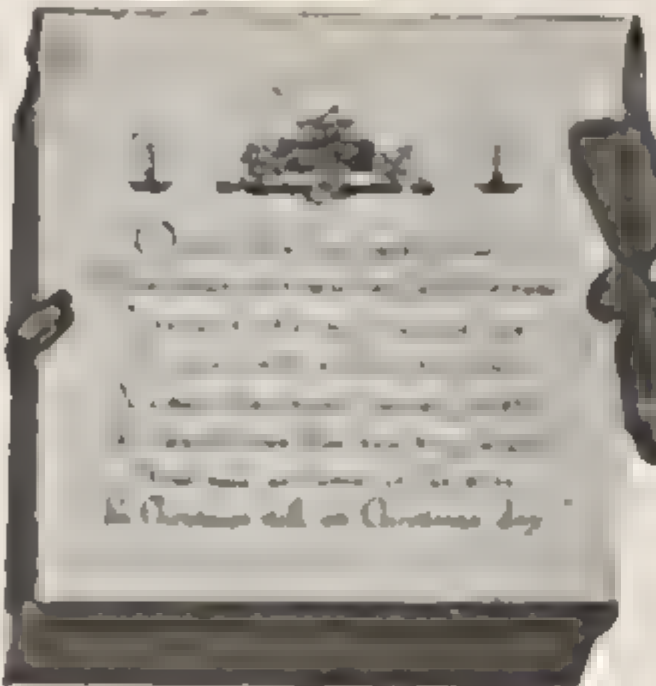
Identification Holder,  
sterling silver, space  
for regulation govern-  
ment tag and photo-  
graph R444 4.00



"Good Luck" French  
Mirror, 4 in. diam.,  
sterling rim, design,  
handle; khaki back,  
unbreakable metal  
mirror \$721 4.00  
Similar 2 1/2 in.,  
plated, also used as  
vanity mirror \$729  
1.35



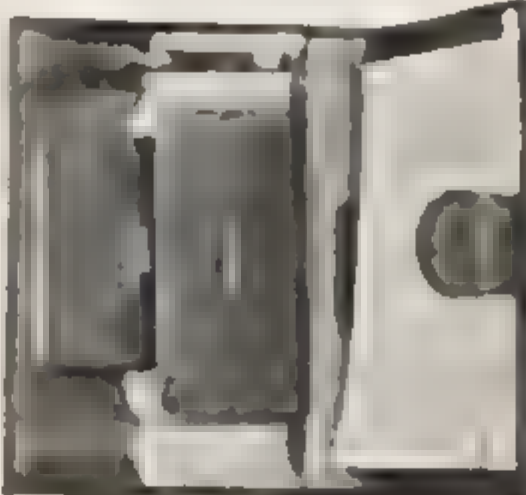
Unusually practical Dressing Case, fine  
leather, pad hangs from metal mirror, 4 1/2  
x 6 1/2, ebony brush, comb, tooth brush  
tube, folding shaving brush, etc. L1347  
Black morocco 8.00 Fine russet sole  
leather L1346 10.00



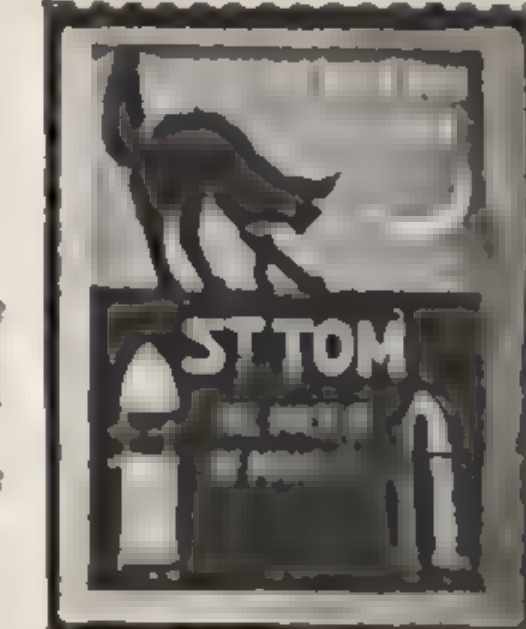
Old Fashioned Plum  
Pudding from famous  
recipe, in khaki col-  
ored box with hand-  
tinted greeting. Boxed  
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We will mail direct  
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"Your Own Initial" Tooth Brush Set, ster-  
ling silver removable initial band, excel-  
lent quality brush \$5.85 A clever little  
gift every one will welcome



Writing Case, black  
grain seal, 6 x 8 1/2  
in., completely equip-  
ped, note paper, dic-  
tionary, stamp book,  
address book, etc.  
L392 4.50



"Carry me with you  
for luck." Small  
black cat in gold  
plated cartridge 1 1/2  
in. high. Instructions  
for "changing your  
luck." Amusingly  
boarded N244 .50

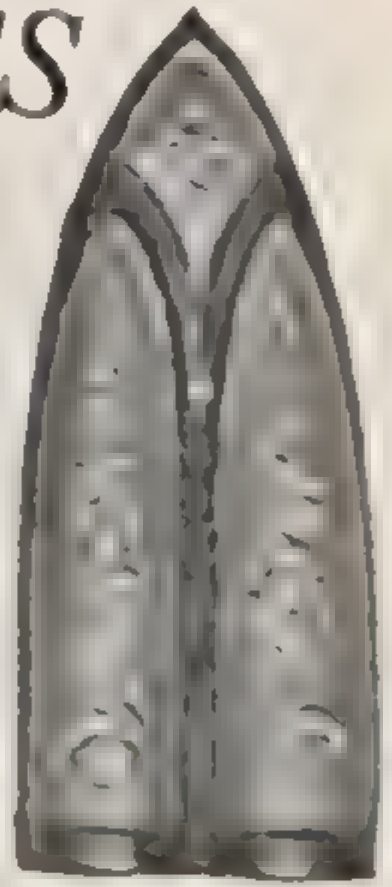
### KNITTING GIFTS



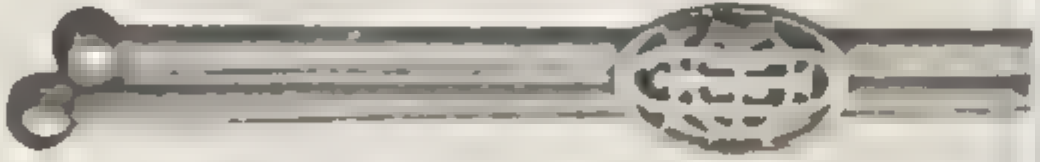
Yarn Holder,  
sterling silver to  
clip to chair or  
bell \$136 3.00



New Knitting Needle Case, fine leather, cut de-  
sign, silk lined, rod to keep from bending, snaps  
for holding, 14 in. size L351 2.00  
Gold-tipped Knitting Needles, fine celluloid, 14k  
gold tips, sweater size B6515 pair 4.00



Knitting Needle  
Sheath, attractively  
enamel on gold  
plate. Actual size  
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Sweater Knitting Needles,  
white celluloid, sterling si-  
ver tips \$310 1.00 Ster-  
ling Monogram Sheath  
M59 2.00 Write initials  
plainly



Knitting Bag Brush, 5 in.  
long to brush yarn threads  
from your rack. Yarns  
boxed with celluloid needle  
pouch. Keep them in your  
knitting bag N2057 .80



"Oversea" Knitting Bag,  
from black patent cloth and  
handsome cretonne is de-  
signed a stunning bag 16 1/2 x  
16 in. Especially smart for  
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Knitting Stitch Holder,  
very heavy Sterling silver,  
4 in. long, clasp for hold-  
ing pair of needles. New  
and useful \$139 1.50  
Price does not include  
needles

Knitting Measure, sterling  
silver, 4 inch rule with  
charming Dresden flower en-  
amel design. Useful in  
following knitting instruc-  
tions \$1506 1.00

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to ship gifts is absolutely essential this year. We will  
ship the articles direct to your friend, enclosing your  
greeting card, guaranteeing safe, prompt delivery,  
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been satisfactorily serving our customers.

OUR 1916 CATALOG OF GIFTS expresses the  
two great ideas of this year: reasonableness in  
price and practicality. You are busier than ever  
this year and will find shopping from our cata-  
log a conservation of time, energy and money.  
The DANIEL LOW SERVICE is famous—  
we prepare all charges, guaranteeing safe de-  
livery and refund your money if you are not  
pleased. The 1916 Catalog marks our  
50th Anniversary. Its you wish one sent  
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EMMY WEHLEN

MISS EMMY WEHLEN, the mus-  
ical comedy star, has long favored  
the Quinlan Face Preparations—a  
significant fact of telling interest

### QUINLAN FACE PACK

Working marvelous com-  
plexion charms with magi-  
cal ease and swiftness.  
An eradicator of wrinkles,  
imparting firmness to facial  
tissues, reducing flabby chin  
and enlarged pores and  
eliminating black heads.

Large Jar, **\$2.50**

My dear Miss Quinlan:  
I take this opportunity to let you  
know that I have found your prepara-  
tions to be of the very highest quality  
and that they have given me the great-  
est satisfaction.

The Quinlan methods, in the treat-  
ment of the face and hair, are unsur-  
passed. I heartily recommend them to  
all my friends. Most cordially yours.

*Clara Kimball Young*

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Tan, sunburn and freckles, the  
result of Summer forgetfulness,  
vanish before QUINLAN  
BLEACH CREAM.

Such skin blemishes are obvi-  
ously out of place in Fall and  
Winter when contrasted with the  
clear, smooth and velvet com-  
plexion.

For heavy tan, sunburn or  
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BLEACH CREAM, an infallible  
remedy. \$1.50.

For ordinary daily use my  
LIQUID FACE BLEACH will  
protect and preserve the skin,  
keeping it clear and adding a  
velvet smoothness. \$1.00.

Other Quinlan Preparations: Face  
Pack, Astringent, Skin Lotion,  
Skin Food, Cold Cream, Face  
Powder and Dry and Liquid  
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MISS CHRISTIE MACDONALD,  
the famous musical comedy star,  
is especially enthusiastic about the  
Quinlan Face Pack



CHRISTIE MACDONALD

Ask for "The Secret of  
Beauty"—yours on request

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## Fall and Winter



Patent Leather with  
Gray Buckskin Tops  
Price, \$17.00



Black Kid with  
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Price, \$17.00

# J & J SLATER

Established 1859

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## WHEN YOU COME TO THE END OF A PERFECT DAY

(Continued from page 57)

After five minutes had passed I was thoroughly bored, but I massaged doggedly on, grimly determined to obey instructions to the letter, if I died for it. When that was over, my hair had to be brushed two hundred and thirty-seven times. I have often wondered why the thirty-seven, and I have concluded that it is just to wonder about—to give you something to think of, so you won't go mad in the dreary counting of the strokes. Mme. Claudine had insisted on the use of a special brush, which, when I first lifted it, I thought must weigh easily five pounds. By the time I had finished using it, I decided that it weighed twenty.

The next events on Mme. Claudine's programme are the exercises. The deep-breathing ones, according to her dictum, are to be done in front of an open window. I opened the window as wide as possible and bravely took up my stand in front of it, praying that the people across the street were still in the country. And then I started breathing deeply, making dramatic gestures with my arms, meanwhile, according to instructions,—holding them out in front entreatingly, raising them above my head exultingly, stretching them wide wearily, dropping them at my sides hopelessly. I did this until exhaustion made me stop. Then I turned my attention to the more strenuous exercises on the list.

### INDOOR SPORTS

The first of these was that delightful little pastime of touching the floor with the finger-tips without bending the knees. The directions read, "May do only ten times at first. Increase later." Mme. Claudine is about as indulgent as Simon Legree. I did that exercise ten times, carefully and painfully abstaining from bending my knees at first, later cheating shamelessly and bending them recklessly. The next exercise necessitated lying down,—oh, on the floor of course. That makes it harder. Implicitly obeying instructions, I lay down on my back and put my hands behind my head, just like "Peter Ibbetson." Then I raised my left foot high in the air, contemplated it for a while, then dropped it to the floor, only to repeat the performance with my right foot. I did this ten times. There may be some who can go through these exercises and still keep their dignity and self-respect, but I felt extremely bashful and self-conscious.

The final exercise consisted of rolling—rolling the length of the room and then rolling back again, like a human egg-race. This, too, should be done ten times. Here, again, I cheated,—I only did it eight. By that time, I felt exactly like a British tank.

At the conclusion of these atrocities, I rose painfully to my feet and glanced at the clock. So far, my beauty culture had taken just an hour and a quarter.

"It's a good thing I don't have to do this in the daytime," I mused. "It would cut into my knitting frightfully."

### A LEGION OF LOTIONS

My face was the next object of my devotions. There were several volumes of instructions on the subject of the face alone. I washed my face in every conceivable manner and from every known angle. I drenched it with lotions and then washed off every trace of them and put on others. One had to keep working in circles that way, it seemed. Nothing was ever definitely put on and left to stay there and do its worst. Everything was rubbed grudgingly on and then washed hastily off, to be immediately replaced by something else, which, in turn, was only allowed to stay an instant. It was an endless process and a thankless one. To

complicate matters, I became lost in a maze of jars and bottles. I lost track of the lotions I had used and those I hadn't. I had a hideous feeling that in my helpless confusion I had applied certain of the lotions two and even three times, while others I had neglected utterly. I foresaw the need of a resident expert accountant.

And then the era of the appliances began. First there was a set of little crescents of plaster, meant to adorn the corners of my eyes and mouth, to frighten away trespassing wrinkles. I applied them gingerly to my face. But that wasn't all. There was a sort of harness next,—an implement of tapes and straps and bandages that passed under the chin and around the head. I forget just what was the purpose of this instrument. If it was invented for the promotion of insomnia, it certainly accomplished its end. It is scarcely a becoming article, and the process of donning it makes one feel strangely like a fire-horse. Until I had worn this arrangement, I felt that nothing could be more uncomfortable than the relentless bits of plaster on my face. I realized almost instantly, however, that I had been gravely mistaken.

That being all that any mortal face could stand, my hands were the next victims. They had to be massaged, first, with their own little horde of skin foods. Then I wormed into a pair of medicated gloves, that were to make my hands phenomenally soft and white. They reached to my elbows, and, though Mme. Claudine had assured me that they were the right size, they seemed to have been made for some one of about the general build of Grant's Tomb.

### A FITTING FINALE

But the last touches—oh, those were the things! All that I had previously undergone was mere entertainment compared to Mme. Claudine's swan song—the last things she had wished on me. There were ten of them,—ten wicked little instruments of cruelly glittering steel, to slip on one's fingers and make them taper gracefully. Each little instrument is provided with a screw. You fit the implement on your innocent unsuspecting finger, then screw it tightly. When the pressure is as tight as you can endure without screaming, you give the screw a few more twists, and leave it that way all night.

That concluded the evening's entertainment. Evidently, Mme. Claudine's imagination had given out. I was allowed to have the few remaining hours of the night for my own devices. Weary and aching, I leaned on a chair for much-needed support and sadly surveyed myself in the mirror. I can only say that my appearance would have been grounds for divorce in any state in the Union.

For the first time in my life, I was overcome by a dread of fire. I would rather have perished in the flames than let any fireman see me as I was. I prayed fervently to be delivered from burglars and from messenger boys bearing telegrams. I shivered at the horrid thought, "Suppose I should die in the night!"

I have never continued my beauty course. I know that I should have the courage, that it is weak and unfeminine not to go on with it. The still full bottles and jars, the empty gloves and head-dress, are so many silent reproaches to me. But I cannot bring myself to do it again. I have never fully recovered from my one adventure in quest of beauty. I shall never be the same. There are segments of me that will never stop aching again. Yet the world is full of women who go through the whole routine every night of their lives! And to think that dauntless creatures like that can't have the vote!



## A GROUP OF GIFTS

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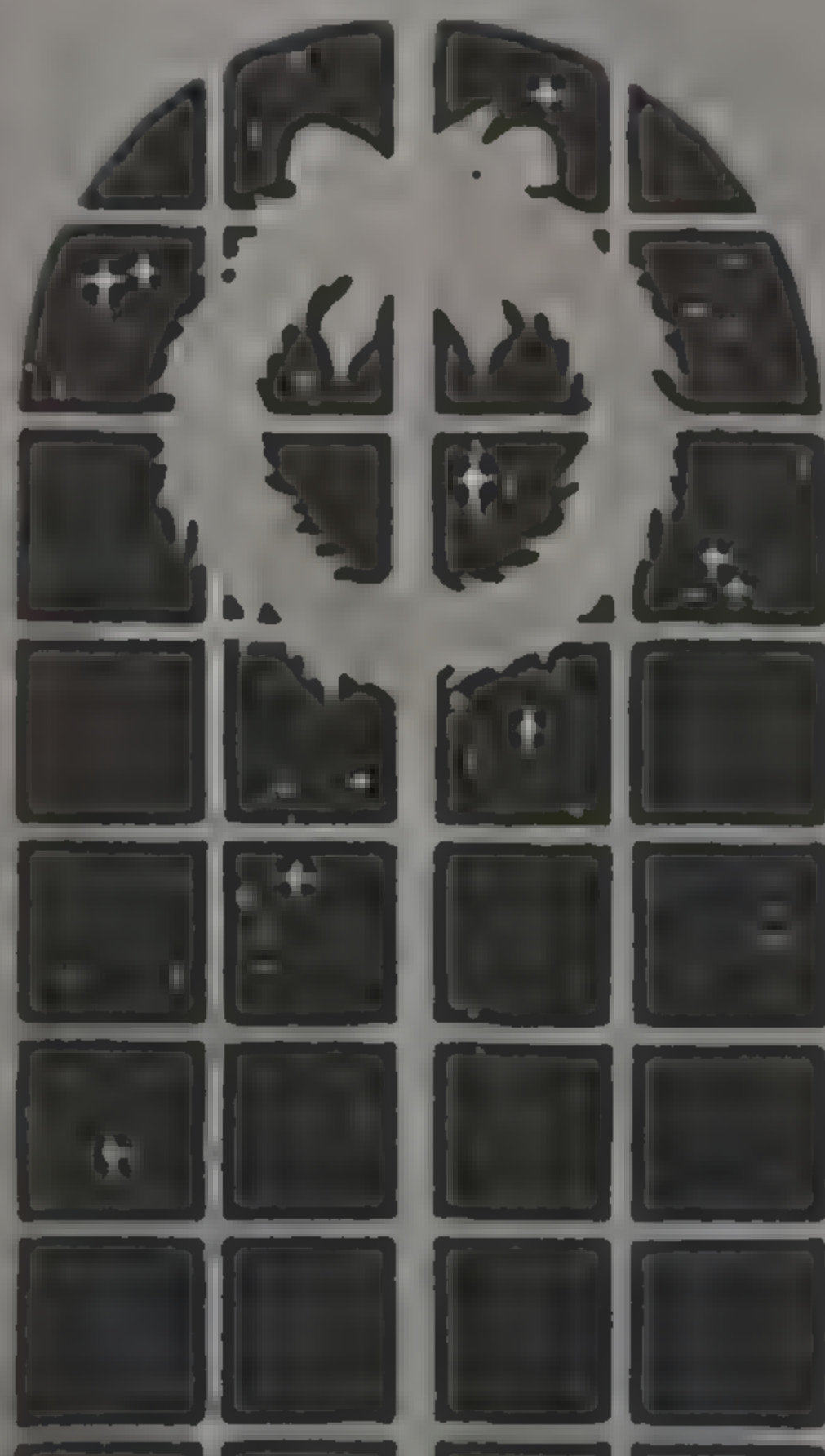


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New York Establishment

13 West Fifty-sixth Street

The Only Rue de la Paix House in America

The pleasing brush of Olinsky contributed "Agnes" to the recent exhibition at the Macbeth Gallery



A

R

T

(Continued from page 75)

traits, especially his portraits of men. Among these, a portrait of "Sir Alexander Shaw" stands out as a splendid example. Moreland's roadside scenes and pictures of country life, "Old Crome's" rugged and almost Dutch landscapes, works of the somewhat French Bonington, and of Linnell, cover the period in landscapes, up to those wonderful jewels of colour, the works of the great Turner, whose "Burning of the Houses of Parliament" shows the precedence of colour over all else in Turner's vision.

### OF CURRENT ART

The opening exhibition at the Macbeth Gallery, which began the second quarter century of exhibitions at this gallery, had many interesting works by present-day American painters. It was the aim of the gallery to show at this time, as far as possible, new canvases, those which had been completed during the past summer, but the fact that so many painters do not complete their pictures until after their return to their winter studios made it impossible to keep strictly to this rule, so that old friends, too, were included.

Notable in this exhibition, which included thirty works by as many different painters, were a landscape by Tryon and a pleasingly painted study of a woman by Olinsky.

American artists lost an old and valued friend by the recent death of Mr. William Macbeth, for many years head of the Macbeth Gallery. From the time of its establishment, this gallery has been devoted solely to the exhibition and sale of the works of American artists, and there are few names famous in the art of this country which are not to be found in its

exhibition lists; it was one of the first galleries to show American works.

### Calendar of Exhibitions

New York.

**Arlington Galleries.** Paintings by Anne M. Bremer, from November 12 to 24. Annual Exhibition of the American Association of Women Painters and Sculptors, from December 1 to 23.

**Keppel Galleries.** Lithographs of American munitions, by Joseph Pennell, from late October for three weeks.

**Macbeth Gallery.** Portraits by Louis Betts, during November.

**Metropolitan Museum of Art.** Memorial exhibition of the works of Thomas Eakins, from November 5 to December 3.

**Milch Galleries.** Paintings of New York, executed in every medium, by W. Jean Beaulieu, from October 27 to November 17.

**New York Public Library.** Print Gallery: American portraits of the Colonial and Revolutionary period. Gallery 322: mezzotints from the Cadwalader collections and exhibitions illustrating the making of prints. Stuart Gallery: Henry Wolf memorial exhibition and recent additions to the print collection.

**Scott and Fowles Galleries.** "Contemporary American Salon," during November.

HARTFORD

**Wadsworth Athenæum Annex.** First exhibition of water colours and pastels by the Connecticut Academy of Fine Arts, from November 5 to 19.

PHILADELPHIA

**The Pennsylvania Academy of Fine Arts.** Exhibition, under the joint management of The Pennsylvania Academy of Fine Arts and The Philadelphia Water Colour Club, to consist of original work in water colour, black and white, and pastel, also drawings and illustrations in any medium, from November 4 to December 9.

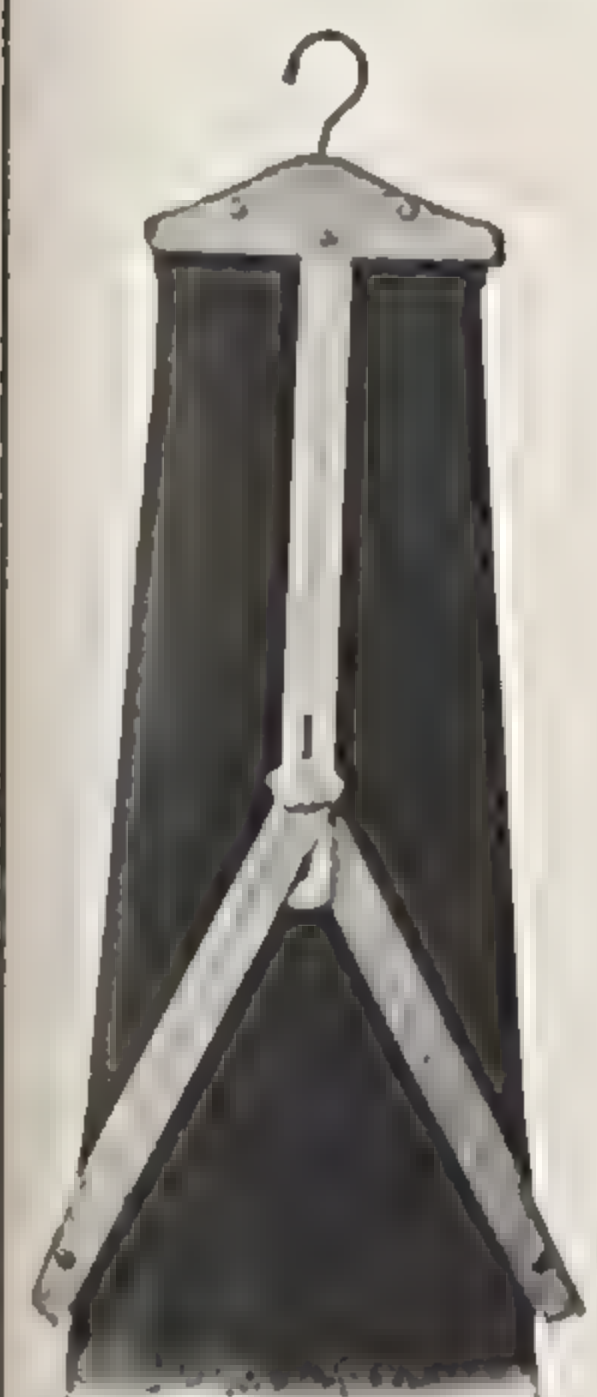


Peter A. July

Tryon, who possesses a generous share of that genuine love of the outdoor world which is the great gift of American painters, was represented at the Macbeth Gallery by the mellow and serene "A Clearing-October"



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## ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative friendly adviser.

Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.

(A) The right to decline to answer is in all cases reserved by Vogue.

(B) The writer's full name and address must accompany all questions asked.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper, only.

Mrs. J. H. B.—Can you suggest a novel plan for a "shower" to be given for a bride elect?

Ans.—After the gifts have been wrapped in tissue paper and tied with white ribbon, they may be fastened with long strings to the ribs of an open parasol. Through a hole in the centre of a piece of white crêpe paper is passed the handle of the upstanding parasol, and the paper is drawn over the outside and attached to the ferrule with a large white satin bow. A wide satin ribbon, tied to one of the

ribs, is brought through the paper; this hangs down and holds a card with the name of the bride. When she pulls the ribbon, the paper is torn and the gifts fall in a shower about her, but are prevented from falling to the floor by the strings which attach them to the parasol. Another novel plan would be to ask the guests to bring their thimbles, and give them the task of making pads for the bureau drawers, covered hangers, and handkerchief-cases, from cheesecloth, silk, cotton batting, and sachet powder. Any number of these things can be easily and prettily made. It is rarely that friends think of sachets, and yet they are always acceptable to the bride; and there is always sure to be some one who will know something interesting about the lavender bags for the linen cupboard and the violet scented trifles for the bride's use, and suggest new ways of making them.

Mrs. F.—After marriage, should a woman use her given second name or her maiden name as a middle name? When should she use the prefix, "Mrs."?

Ans.—After her marriage, a woman retains whichever name she prefers, either her middle name or her maiden surname. A great many women choose to keep the latter. Her letters should always be signed in this way. In a formal business letter or one to a stranger, the usual signature is, for instance, "Mary Smith Brown," with "Mrs. John Brown" underneath in brackets. One never uses the prefix to one's name except on the visiting-card, in a formal invitation in the third person, or in registering at a hotel.

Mrs. D. F. T.—Should a widow be addressed as "Mrs. Mary E. Jones" or as "Mrs. John C. Jones"?

Ans.—It would not be correct to address a widow as "Mrs. Mary E. Jones"; she is still "Mrs. John C. Jones," or "Mrs. Jones," if she is the senior member of the family. "Mrs. Mary E. Jones" would be the address for a divorced woman; even that custom is changing to-day, and the divorced woman takes her maiden surname and combines it with her married surname, becoming "Mrs. Smith Jones."

## THE RED CROSS PAGEANT

(Continued from page 50)

Red Cross. It had been long in preparation, and many noted men and women had given generously of their time and effort.—an effort which found its reward, for this single performance brought a net profit of fifty thousand dollars, and the motion picture films which will carry the pageant all over the country will afford an additional income to the Red Cross for some time to come.

The book of the pageant was written by Joseph Lindon Smith, of Boston, and Thomas Wood Stevens, director of dramatic arts at Carnegie Institute and President of the Pageantry Association of America, and the rehearsals were under the personal direction of Mr. Stevens, Daniel Frohman, and B. Iden Payne, while decorators and artists collaborated in the settings and costuming. The result was a pageant of rare beauty and dramatic worth, as well as of historic accuracy and patriotic inspiration.

Of the two parts which composed this pageant, the first was given over to historic episodes in the lives of the Allied nations and presented a glowing and sumptuous picture. The prologue, spoken by Edith Wynne Matthison, dedicated an altar to Peace and was followed by rhythmic dancing by Florence Fleming Noyes and her pupils. A scene from early Flemish days followed, and four famous cities, Bruges, Ghent, Ypres, and Louvain paid

their allegiance to Flanders, personated by Ethel Barrymore in the gorgeous costume familiar in Flemish painting.

The Italian scene which followed was succeeded by the scene of the birth of English liberty, as represented by King John signing the Magna Charta, and Medieval Russia was personified by John Barrymore as a tyrant borne upon the shoulders of his serfs. Most dramatic of the events of this first part, however, was the French episode, in which Ina Claire appeared as Jeanne d'Arc riding her white charger and the whole audience sprang to its feet in silent tribute to France.

In the second half of the pageant, called "The Drawing of the Sword," each nation among the Allies appeared to present its case before the court of Truth, Justice, and Liberty. Serbia entered first and told her story of the opening of the war, to which Truth spoke assent. Belgium followed, and to her aid came England and France, while Russia came to the support of her ally, Serbia. Next, England called upon her overseas colonies, and Japan, also, brought her pledge to maintain the cause of liberty on the Pacific. Armenia came to tell her wrongs, and Italy, shaking off the bonds of the Triple Alliance, cast her lot with the defenders of liberty. The grand climax was reached with the entry of America in the person of Marjorie Rambeau.



# WATCH BEAUTY'S STEP

The stress of social duties, double this season by war relief work, is apt to play fearful havoc with one's complexion, if little care isn't taken.

Most women are managing to pay their customary visits to the Maison de Beaute Valaze of Mme. Helena Rubinstein, to prepare for the protection of their complexion during the tedious months to come and to obliterate the wrinkles, little lines, weather-beaten appearance or blotchiness which result from careless summer.

## MADAME RUBINSTEIN

In whom they repose supreme confidence, is the Beauty Specialist to whom the loveliest women in fashionable, theatrical and royal circles of Europe and America, openly thank for freedom from complexion worry, for the fullest development—the pink and cream perfection of their beauty. She is the paramount figure in the beauty movement of the world.

If you are not already familiar with her justly famous and correct method of Beauty Culture you should know that clarifying the skin of disfiguring lines, wrinkles and crowsfeet with her is a fine art. A faded, drab, blotchy, weather-beaten condition of the skin; loose, flaccid tissues; ugly, coarse, open pores; a complexion seemingly barren of possibilities—she can reclaim—yes, and impart to it the firm, rose and ivory loveliness of youth. A short course of treatments at the Maison de Beaute Valaze will serve to show you the "wonderfully" results which may be obtained. Her world-famed preparations used at the Maison de Beaute Valaze, if you cannot come there, may be successfully administered by you in your own home.

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The most famous beauty preparation in the world. It strengthens, preserves and stimulates the freshness of the skin, removing lines, wrinkles, freckles, tan and weather-beaten appearance. It is important to the fulfillment of true beauty. Every woman needs "Valaze." Price: \$1.25, \$2.25 and \$6.00 a pot.

## Valaze Skin Toning Lotion

This is an anti-wrinkle preparation which tones and braces the skin amazingly. Should be used in combination with Valaze. Price: \$1.25 and \$2.25 a bottle. For skins that are dry or that chap easily the "Special" Lotion is used. Price: \$2.00 and \$4.00.

## Valaze Liquidine

Overcomes undue flushing of nose and face, oiliness and "shine" of the skin, and large, open pores, giving the skin a fresh, "mat" appearance. Price: \$1.50, \$2.75 and \$5.50 a bottle.

## Valaze Outdoor Balm Rose

Checks the tendency of the face to discolor in cold weather. Prevents pinched and shrivelled appearance, keeping the skin soft and smooth. Unequalled as an anti-wrinkle preparation; also excellent as a foundation for powder. Price: \$1.50, \$3.00 and \$5.00.

## Valaze Roman Jelly

This new astringent balm tightens and makes firm loose and flabby tissue. Tightens and smooths out the skin about the eyes, temples and throat. Price: \$1.50 and \$3.00.

## Valaze Blackhead and Open Pore Paste

Refines coarse skin texture, reduces enlarged, open pores, overcomes blackheads. Used instead of soap. Price: \$1.00, \$2.00 and \$5.00.

## Valaze Complexion Powder

For normal and oily skins; NOVENA POWDER, for dry skins. Price: \$1.00, \$2.50 and \$4.50.

A copy of Madame Rubinstein's booklet, "Beauty in the Making" will be sent on receipt of 3c in stamps to cover postage.

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**YOUTH** goes, but how soon depends on the individual. A happy temperament, cleanliness, proper nourishment and exercise will long postpone youth's passing, and to no part of the body are these conditions of health more essential than to the skin. For cleansing the skin thoroughly, nourishing the underlying tissues and exercising the muscles, a complete scientific system is provided in

## Mrs. Adair's Ganesh Preparations

### Cleanliness

**Ganesh Beauty Sachets**—As the first step in cleansing a skin with a tendency to oiliness and blackheads, a Beauty Sachet should be employed. Mrs. Adair taboos the use of soap for the face. Box of 20 Sachets, \$2.50.

**Ganesh Cleansing Cream**—After washing the face, the cleansing should be completed with this delightfully pure, delicate cream; or, if the skin is dry, the cream alone should be used. It frees the pores of all foreign matter and keeps the skin soft and smooth. 75c, \$1.50, \$3.

**Ganesh Diable Skin Tonic**—This should always be used after the cleansing cream to close the pores. It keeps the complexion fair and clear, tightens loose, flabby skin and reduces puffiness. 75c, \$2 and \$5.

### Nourishment

**Ganesh Eastern Muscle Oil**—Resembling the natural oils of the skin, this builds up sagging muscles, softens and fills out wrinkles and makes the face marvellously younger. Invaluable for the wo-

man whose face begins to show lines, hollows and flaccid tissues. \$1, \$2.50, \$5.

**Ganesh "Juno"**—Builds up neck and bust, developing firm, rounded contours. \$1.25, \$2.25.

### Exercise

**Ganesh Strapping Muscle Treatments**—Mrs. Adair is the originator of these famous facial treatments, which stimulate the circulation, exercise the muscles and remove excess fatty tissues, making tired lines disappear and restoring youthful contours. If you cannot come to Mrs. Adair's Salon, where skilled English attendants administer the treatments, you can learn how to apply the same methods in your own home by addressing a personal letter to Mrs. Adair. If you tell her the condition of your complexion, she will be delighted to advise you.

### To Enhance the Appearance

**Ganesh Flower Powder**—Finest quality, exquisitely perfumed. Blonde or brunette. Box, \$2.50.

**Ganesh Flower Bloom**—A harmless natural liquid rouge. \$1.

*Mrs. Adair's Lecture Book contains much instructive information, in addition to a complete description of all the Ganesh Preparations. Sent on request*

**MRS. ELEANOR ADAIR**

557 Fifth Avenue, New York

92 New Bond St., London, West.

5 Rue Cambon, Paris.

## ON HER DRESSING-TABLE

(Continued from page 79)

wind. It has the effect of cooling and cleansing as well as of bleaching the skin. Put up in a small jar, the cream is \$1.

To remove freckles and blemishes, another bleaching cream which may be used under powder, either during the day or at night, has been prepared. It does not make the skin oily, and only a very little need be used, smoothed well into the face, neck, arms, and shoulders; when the powder is applied, the result is a velvety smoothness. This cream may be obtained in a small jar for \$1.50.

For massaging the skin or for use at night, this packet contains another cream that softens and preserves the skin. Free from chemicals or animal fats, it cannot cause hair to grow, or clog the pores, or make the skin leathery and dry. A large jar of it may be bought for \$2. Then there is a skin tightener, made from a wonderful Russian herb, that strengthens the skin and the muscles of face and neck, preventing crow's-feet and fine wrinkles. This may be bought in a small jar for \$1.50. To go with these creams is a face powder of very fine texture that comes in all shades at \$1 a box. This, with a cake of Russian soap at \$1, completes the "war packet."

Apropos of the land of the snows, there is a wonderful perfume that has always been for the exclusive use of the royal family of Russia; it may now be bought in a lovely bottle adorned with the royal coat of arms for \$25, or in smaller and less imposing flacons for from \$5 up.

### A BEAUTY RÉGIME FOR WINTER

Another specialist is introducing some excellent suggestions for a beauty régime for the winter. She commences with the lips, for which she recommends a preparation, white or coloured, to prevent chapping. This is not affected by moistening the lips. The price is \$1.

A beautifying cream is recommended to remove drabness, sallowness, and shrinking of the skin due to wind and cold weather. It is to be used at night or after washing during the day, and it may be had at \$1.25, \$2.25, and \$6 a jar.

Before one goes out the face should be well rubbed over with another cream that is proof against sun and wind; it rubs in quite dry and does not show on the face. This costs from \$1 to \$5 a jar. A powder especially designed to combine with this cream costs \$1, \$2.50, and \$4.50 a box.

Upon one's return home the face should not be washed, but cleansed with the beautifying creams or with a lotion that is especially designed to tone the skin. The latter may be bought for \$2, \$4, and \$7.50 a bottle.

Later, one may wash in warm, not hot, water, with a complexion soap. After washing, and before the skin has been dried, one should again apply some of the special lotion; the face is then dried in the usual way with a soft towel and lastly it is powdered. This authority claims that the skin, treated with these remedies, will be kept in perfect condition during the winter.

New and fragrant is a perfume that represents a whole bouquet of flowers. Besides its patriotic name, it carries an especial appeal in that all the profits are to go to the American Red Cross. It may be bought for \$5 a bottle.

For the nails there is a pomade that gives a very lasting enamel, requiring renewal but three or four times a week. It is applied with a cloth, then quickly rubbed with a chamois buffer. It may be bought for 50 cents a jar. For the hands has been prepared a marvellous rejuvenating milk that is particularly acceptable in these days when the busy hands are much in evidence. It costs \$3 a bottle.

Of all articles of furniture, the dressing-table may easily be the most attractive.

In the photographs on pages 78 and 79 are shown an assortment of dressing-table and toilet accessories selected for their charm and novelty.

### THE DRESSING-TABLE AND ITS VANITIES

In the upper illustration on page 78 a table laden with delicate perfumes and creams is beautified by slender silver vases filled with fresh flowers. Light is caught by every clear bead in a long string of crystals that lies over a graceful silver hand-mirror of old French design. The unique chain of oxydized silver on the right ends in a massive piece of jade, and on the long jade pendant is an Egyptian head of silver set in oriental stones. Behind the crystals upon which the light plays is a flacon of the Russian perfume of which previous mention was made, and on the extreme right is a very beautiful cut-glass bottle with a silver stopper. The bottle at the rear on the left contains more of the imperial perfume, while to its right is a jar for the day cream that is applied before using powder. In the jar to the left of the perfume bottle is a skin food recommended as soothing to the skin and particularly efficacious in its upbuilding. The flat jar holds the cream already described in which raspberries are an ingredient.

On the table below on the same page is an automobile case of blue leather, complete with the creams, powder, powder-pads, rouge, and lip-stick needed during the motor trip. In the round box at the left of the case is a delightfully fragrant sachet; it comes also in little bags, as the picture shows. At the extreme left is a box of the Russian soap that was mentioned before. The beads and the various jars and bottles on the right may be more clearly seen in the photograph above.

Very attractive for the dressing-table is a set of glass. The one in the picture at the top of page 79 is a rarely lovely one of old French glass. It consists of nine pieces—two flat jars for creams, shown at the left, five bottles of varying sizes for perfumes and lotions (grouped about the jars) and two trays for pins and powder. The little square puff goes with the round tray. The large powder-jar in the centre has a decoration of blue, pink, and gold. Just behind it, and to the right, is an atomizer with a screwed top that is convenient for travelling. On the left is a large bottle for toilet-water and a jar for smelling-salts. The powder-box near the trays on the right is of French ivory. A pleasing design is shown in the little bottle on the extreme right, while the candlesticks are Venetian.

Below, at the left on the same page, is an effective table dominated by a lovely oval mirror framed in engraved silver. The comb of brilliants that stands against it has the high Spanish effect fashionable this season. The tiara at the right, also of brilliants, is another charming accessory. The crystals and the jars and bottles are those shown in the upper photograph on page 78. The boudoir cap that hangs so nonchalantly from its tall holder is a thing of pink satin and écarle lace, with rosebuds for trimming and a length of satin and pearls forming a bride.

In the next photograph, the box in the centre claims immediate attention. Painted black, with Chinese designs in dull tones of brown, yellow, green, and blue, the box has a lid which lifts up to reveal a mirror on its under side. Underneath are drawers for powder, rouge, and puffs. An exquisite fan is that just glimpsed at the extreme right. It is made of rose ostrich feathers, and its sticks are of pearl, smoked and inlaid with gold.

*Note.*—Readers of *Vogue* inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of this issue of *Vogue*.



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Write for a complimentary copy of our handsomely illustrated Style Book, **FUR FACTS AND FASHIONS**. This valuable book offers a superb collection of rich furs at astonishingly low prices.

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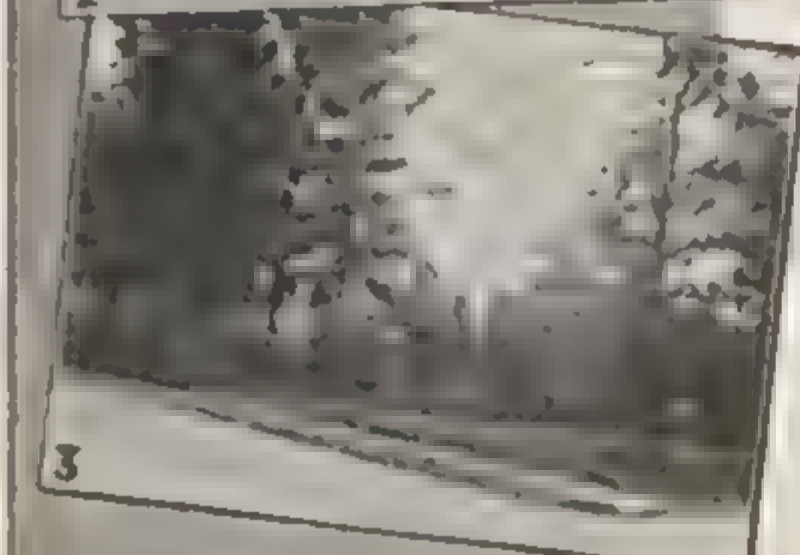
Albrecht Furs must please and satisfy in style, material and workmanship or money gladly refunded. **FUR FACTS AND FASHIONS—FREE** Write for a free copy of the most complete Fur Style Book ever issued. It shows the correct styles for 1918, and gives immensely valuable information about furs. Tells how furs are made, and graded—how to detect imitation furs—explains the correct method of caring for your furs, etc. Every woman should own a copy of this beautiful book. Write to-day for Catalog No 154.

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Why not let me make a photograph of you at your best? One that will really be a portrait.

I shall not be satisfied unless you are.

Make your appointment now!

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Antique Chinese Saddle Bag, Kien Lung Dynasty, Early 18th Century

in the decoration of your home is added by your rugs. In them lies the success or failure of your room harmony. In Chinese rugs you will find a subtlety and daring of color, blended with a broad conception of design, that will add beauty and dignity to your decorative plan. An inspection of our stock will prove that good taste need not be expensive nor beauty costly.

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"Modes of  
Tailored Smartness—  
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Shirt of madras, with four box pleats in front, notch collar, French turnback cuffs of pique, and box plait down back.

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At the wedding of  
Miss Eleanor Baxter,  
appeared these unusu-  
al earrings of onyx



A guest at the Baxter  
wedding wore this  
graceful hat and scarf

The Baroness de Meyer  
recently wore this  
smart blue velvet hat  
and blue jersey cape



## THE NEW SEASON IN NEW YORK

(Continued from page 53)

reserved for an exclusive and restricted membership, and on others it will be given over to such organizations as the Junior Patriots and probably the Junior League. A screen of moving targets is a sportsmanlike feature of the club, which was organized by Miss Martha Maynard; the picturesque shooting costume which Miss Maynard wears is sketched second from the right at the bottom of page 52. A flowing cape of hunter's green cloth is lined with a soft-toned tartan plaid; the pockets for carrying shot are both decorative and useful. The young instructor in marksmanship wears the costume of dark blue sketched second from the left at the bottom of the page. The cape has a facing of leather colour, and there is a leather collar and belt.

### THE PAGEANT FOR THE RED CROSS

Seldom have New Yorkers looked upon anything so beautiful and impressive as the great pageant for the benefit of the American Red Cross, recently held in the open-air theatre on the Lloyd's Neck estate of Mr. and Mrs. Roland R. Conklin. The setting was a perfect one for this spectacle, which is to be compared in magnificence only with the famous Allies' Ball of last winter. From a tree-studded height, a winding path dotted here and there with flaming salvia gave entrance to the theatre, while at the left the bay gleamed through the trees. To add to the picturesqueness of effect, medieval banners stencilled in dull blues and purples were hung here and there among the trees. Between stretches of woods on either side, the great green amphitheatre rose tier upon tier toward the low gabled house at the back. Behind a blue lagoon with its white swans was the grassy stage, with an altar-like stone structure serving remarkably well to throw the voices of the players over the vast space, and behind it all was the dull gray of the waters sweeping out to the horizon. A great company soon occupied the stage—Jeanne d'Arc, King John of England, Cossacks, and danc-

ing-girls, with hunting-dogs and horses in velvet trappings. Barges hung with old tapestries floated along the lagoon, and in the blue waters splashed mermaids and tritons in a series of pictures. Perhaps the most impressive figure of the entire pageant was that made by Ethel Barrymore, who, in the black robes of stricken Belgium, voiced the desolation of that country in tones which carried to the farthest points of the amphitheatre.

The audience, which had gathered from New York and the surrounding country, included many smartly dressed women. Blue was the prevailing colour for costumes, not navy blue, but a lighter tone mixed with green and gray, while next in importance came deep purple and plum shades. Among the dark furs, one noted chinchilla and squirrel, and now and then leopard skin, which is popular for strictly outdoor wear. One slender young person wore the scarf pictured at the left of page 52, near the middle; leopard skin was combined with a tawny brown fur with interesting effect. The hat sketched at the upper right on page 52 was also worn that afternoon. It was of tête de nègre satin trimmed with two sweeping sprays of osprey.

A few days afterward, at Piping Rock, when the first of the autumn race meetings was held, the prevalence of blue and purple was again notable, and there was, also, a great deal of dull deep brown. Miss Grace Cumnock wore the Callot coat which is sketched at the upper left on page 53; it was of brown velours heavily trimmed with beaver. Her small black hat of satin was embroidered with gold; these brocaded hats are very smart just now. Mrs. Lydig Hoyt and Mrs. William Woodward were sketched with Captain F. F. de Casteja, of the French Army, as they watched the sensational race for the Harbor Hill Cup. The race was one of the most thrilling ever held at Piping Rock; only two out of nine entries were finished, as all the other riders were thrown. At one time there were three riderless horses running with the rest, one of them leading the field as



Katherine Lee Burrage  
was a dainty flower-girl  
at the wedding of her  
aunt, Miss Eleanor Baxter

(Continued on page 136)





*What you eat & drink  
as well as what you  
wear largely determines  
who you are.*

It is not at all remarkable, therefore, that so many who value good appearance & know its dependence upon good health find it both comfortable & wise to call for

**POSTUM**

instead of coffee—especially if a refreshing night's sleep is at all desired.



Every member of your family will find a use for

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Thermolite is as harmless as sunlight. Try it for massage, for instance, and drying hair. It is always ready—attachable to any electric light fixture. \$7.50 delivered—money back if not satisfied. Write for free book.

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Italian Mirror in Antique Gold

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Dimensions: 17x19x67 in.  
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Holds nine hats, ten blouses, furs, veils and gloves  
Dimensions: 17x19x67 in.  
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Holds 28 shoes, 2 corsets.  
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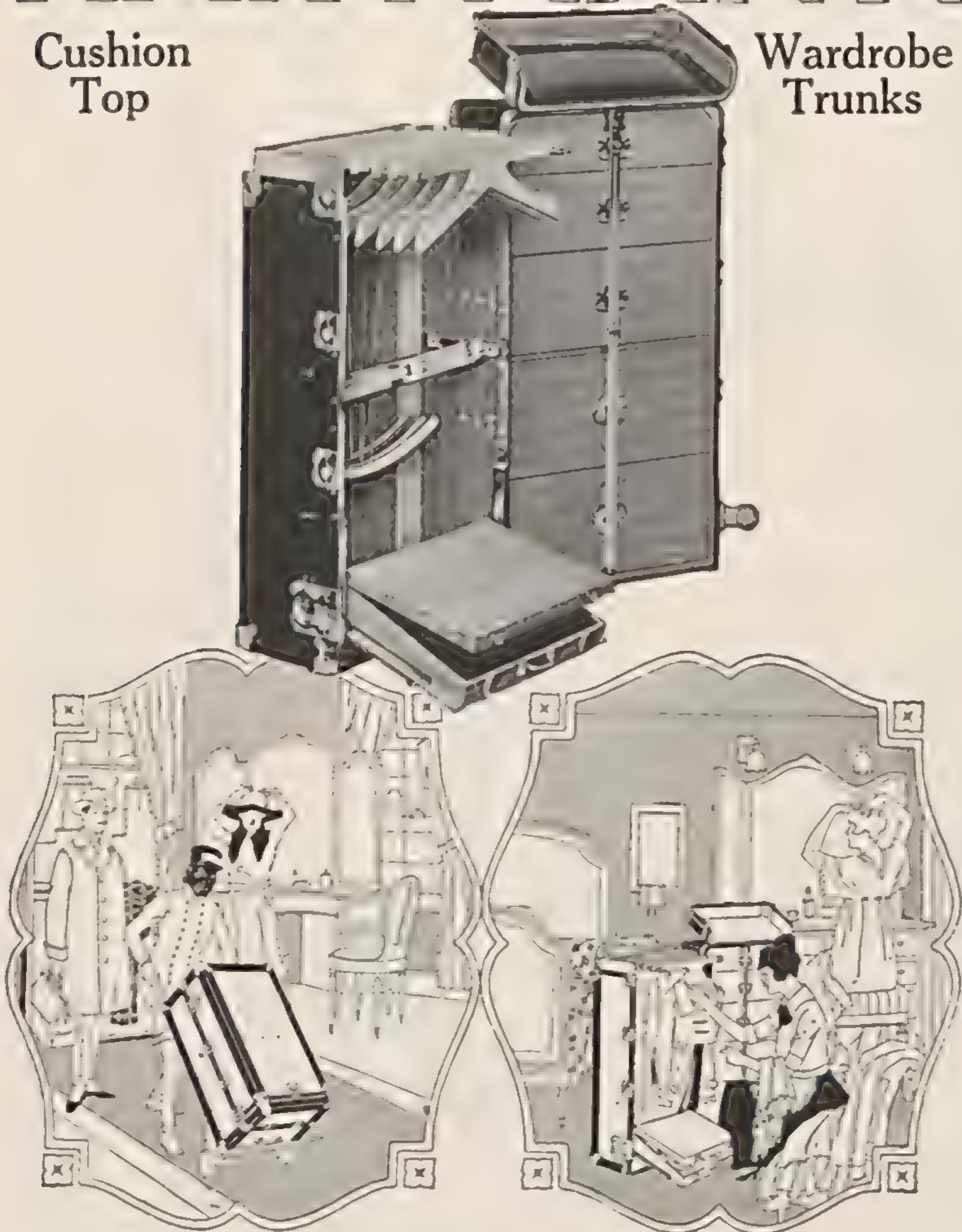
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Cushion  
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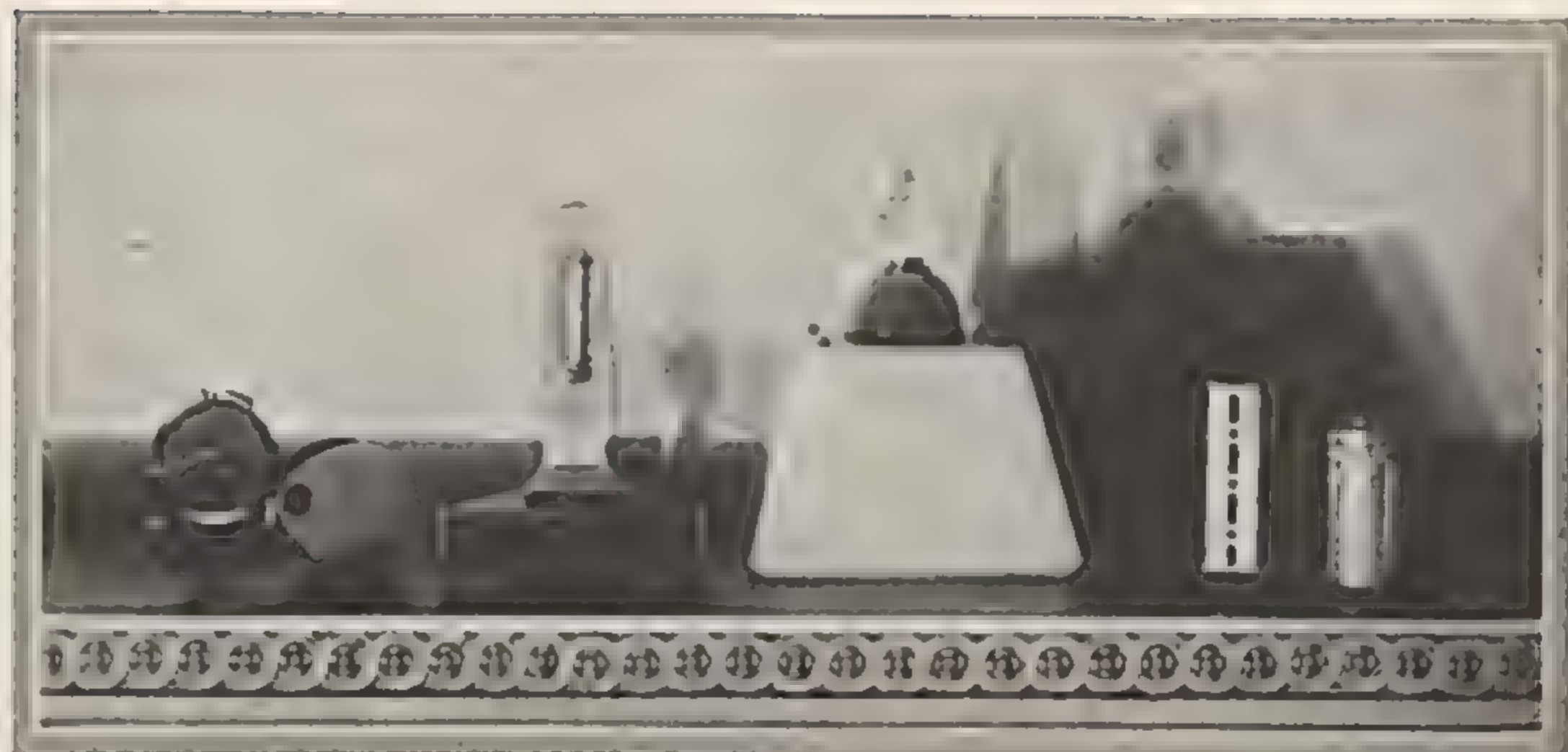
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*A magnifying-glass, a beautiful thermometer, a glorified cigar-cutter, a seal of white jade, and a crystal salts-bottle, with a diamond-set top, are things with which super-desks are fitted*

## THE WRITING-TABLE

(Continued from page 77)

the stationery one chooses; the conservative types of heavy paper, with the monogram, coat of arms, or the address and telephone number in plain block letters, give a sufficient choice and yet keep within safe bounds. Gay colours in either paper or marking, the use of coloured inks and heavy perfumes, are, of course, simply out of the question. The individual touch may be given by the marking, especially by the marking of the paper which the smart woman uses for her personal notes only, while for the house paper, the address and telephone number, or the coat of arms, is considered good form.

When the question of the stationery is settled, the next important point is to choose a desk that harmonizes with the rest of the room; this desk should be placed where the light falls properly on the paper, over the left shoulder, for a writing-table does not bespeak the thoughtful woman if it is tucked away in a dark corner as an afterthought.

### THE WOMAN IS KNOWN BY HER DESK

In looking through a collection of antique desks, one is astonished at the perfection and nicety of their equipment. It is interesting to note that the most beautiful pieces of all periods are always fitted so that little cloth or leather-covered flaps are let down or pulled out; upon the desk thus formed, the notes indicating the gracious mind were written. This elegance of equipment is particularly noticeable in the inlaid furniture of the various reigns in the French court, where elegance and leisure were indicated by an absence of haste and the time to

devote to the courteous things of life. It is easy to recognize the writing-table of the representative woman of these times, for, to begin with, however beautiful the details of the setting may be, they must be practical and suited to constant use. The next decided note is order and system; the woman who has inherited traditions merely falls in line with the methods of her ancestors, who, as men and women of breeding, made order the first law in their correspondence.

Shown at the upper left on page 77 is a commodious desk of red lacquer, with Chinese decorations; this is screened off from the rest of the room with an antique red-lacquered Chinese screen of the Eighteenth Century, a screen with four panels, and is fitted with a portfolio of brown and gold leather, with a brocade lining and gold tooling in an old Moorish design. With this is a charming paper-rack, which is clasped with gold bronze; this is shown in detail at the bottom of this page, at the top of photograph. A shot-filled cup for the artistic red quill-pens is also made in the brown hand-tooled leather and has a glass lining. There is also a cover for the telephone-book, lined with brocade to match the portfolio, but this was not photographed. The reclining camel at the left on the desk is a veritable work of art; it is of light bronze on a base of onyx. The leather-handled paper-cutter and leather stamp-box to the right of the portfolio, and the leather engagement-book, also to the right, complete a desk equipment that is truly lovely.

A delightful old Louis XVI mahogany dressing-table, one that had a concealed mirror and a marble interior made to hold

(Continued on page 136)



*Desk equipments of hand-tooled leather, traced with gold, are beautiful and useful; these are: a note-book, a paper-rack clasped with bronze, a stamp-book, and a writing-portfolio*





Royal Copenhagen Porcelain  
Marine Scene, painted by  
Miss Anna Host—\$90.00.

**AS CHRISTMAS GIFTS**—Royal Copenhagen Porcelain is ideal. One never tires of contemplating its graceful beauty of line; its soft, restrained, exquisite colorings; the rich lustre of its glaze. They are modeled by eminent Danish artists. **DINNER SERVICES**—Blue Fluted Copenhagen pattern for twelve persons, 108 pieces, \$100. **TEA SETS** for six persons, 29 pieces, \$18.50. Miniature representations of human and animal life. Table Centre-pieces, \$20. to \$35. Flower Holders and Plaques, \$5.00 up. Send for illustrated booklet.



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A Charming Frock of Tulle and Satin  
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No. 18194V—Imported Japanese sandals in the same furs as above. (In ordering state size and fur desired.) Price, prepaid, \$2.75.

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This new model by Mme. Schwartz conforms to the demands of fashion and hygiene. The rubber strap across diaphragm hides the outline of the corset on top.

All fittings personally attended by  
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Corsetiere

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Perhaps you think it difficult, if not impossible to buy hats or shoes through a shopping service. On the contrary! The ready-to-wear business has developed so wonderfully in the last few years that it is now possible to fit and satisfy even the most discriminating of women.

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I will send you letters of endorsement from eminent physicians and tell you how I would treat you.

Physicians endorse my work—their wives and daughters are my pupils. Don't let writing a letter stand between you and good health, animation.

Correct Weight  
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(1718)

## THE WRITING-TABLE

(Continued from page 134)

a basin, has two compartments and four drawers lined with yellow and white taffeta. This is a real antique, and, when the top that conceals the mirror and interior is closed, it makes a most unusual writing-table. This is shown at the lower right on page 77. On it is a writing-set consisting of a large blotter, inkstand, calendar, letter-clip, small blotter, stamp-box, and pen-tray. This set is an unusual and smart combination of striped silver and eighteen-carat gold. The interesting-looking volume to the left of the clock is really a box of brown Van Dyck leather, tooled in gold, lined with rose and green brocade, and clasped with gold bronze. This is shown in detail at the bottom of page 134, to the right in the photograph.

A boudoir with the walls panelled in white satin is the lovely background for the creamy white French writing-table shown at the upper right on page 76. The desk is fitted with an engraved crystal writing-set, consisting of a desk-pad, a pen-tray, stamp-box, inkwell, shot-filled cup, and paper-rack.

To harmonize with this set of engraved crystal, the exquisite clock of crystal, with the aluminum face set in blue enamel, has been wisely chosen; and the engraved crystal candlestick is another beautifully decorative accessory. The ivory pen is enamelled with green and set with a semi-precious green stone, which gives a touch of colour; and a tiny cheque-book of striped gold and platinum, into which one's personal cheques are folded, bears one's monogram on the outside and the name of the bank engraved inside.

The desk photographed at the bottom of page 77 might be used by the man of the family. It is shown, with correct fittings for a man, at the bottom of page 76. In the middle of the desk, there is a rich portfolio of leather; behind it is a leather-covered inkwell, and to the right of it is a letter-rack; these are of Moorish leather. The cigar-cutter, to the right

of the portfolio, is of massive jade, and so is the flat gold ash-tray to the extreme right on the desk. The block notebook on the extreme right is of soft Van Dyck brown leather. The exquisite paper-weight of pink quartz, which is shown to the left of the portfolio, has a gold and enamel letter-clip on the top, and this letter-clip is fitted with a small writing-tablet and a slender gold pencil.

It is in these innumerable little details that the fancy may run riot, for never were the little useful niceties of life converted into more exquisite trifles. For instance, when a thermometer is set in a column of white jade on a base of mauve jade it becomes a thing of beauty. This is shown to the right of the vase of flowers on the desk just described, and in detail at the top of page 134. To the extreme left there is a magnifying-glass with three lenses, set in a case of striped platinum and gold. This, and the salts-bottle at the left of the portfolio, are shown in detail at the top of page 134.

A cigar-cutter made of a wonderful bit of jade is capped with a lovely violet and crystal top on which to cut the cigar. This is shown on the desk at the lower left on page 76, to the right of the portfolio, and it is shown in detail at the top of page 134, the third from the right.

A bit of white jade set with black onyx makes a very unique seal. Of course, the seal is important; it is a finishing touch to a note. This seal is shown to the right of the thermometer on the desk shown at the lower left on page 76, and shown in detail, the second from the right, at the top of page 134. Some refreshing salts which have a welcome place on the writing-desk come in a tiny crystal bottle with a band, top, and monogram of diamonds. This is shown at the extreme right in the photograph at the top of page 134, and on the desk at the lower right on page 77, in front, to the right of the clock, and also on the desk that has just been described.

## THE NEW SEASON IN NEW YORK

(Continued from page 132)

the home stretch was entered on the first circuit of the course.

Both Mrs. Hoyt and Mrs. Woodward, shown in the sketch at the top of page 52, wore costumes of purple. Mrs. Hoyt's sports suit was of dull purple worsted, buttoned high at the throat; at the front it was piped with white. Her muffler was of the same material as the suit, faced with white, and her broad-brimmed hat of brown velvet was smartly trimmed with an uncurled edge of brown ostrich feathers. Mrs. Woodward, at the right, wore a simple tailored suit of bluish purple plentifully mixed with gray and matched in tone by the conservatively shaped hat. A slender woman in blue introduced a smart whimsicality when she wound about her large hat yards of dark blue maline and tied it in a nonchalant knot beneath the brim at the back. This picturesque and becoming substitute for a veil is shown in the sketch at the right of page 52, near the middle.

Little Miss Betty Stettinius, who has done such skilful riding at the smart horse shows of the season, wore the attractive costume sketched at the bottom of page 52 in the centre. Over a blue serge skirt was a white flannel blouse embroidered in Russian colours. Mrs. George Baker, junior, always one of the smartest figures at social gatherings, wore the attractive suit shown in the sketch at the lower left on page 52. It was of black cloth edged with brown fur. And Miss Marian Tiffany, as the sketch at the upper right on page 53 shows, wore a tam-o'-shanter of blue velvet and a blue cloth coat collared with beaver.

Baroness de Meyer recently wore the upturned hat of blue velvet shown at the right in the group on page 132. Her cape of dark blue jersey cloth was lined with gray. The sketch at the lower right on page 52 shows a clever gown worn by a fair-haired girl as she took tea at Sherry's. Of blue cloth embroidered in silver and gray, the gown had floating panels at the front and back, and about the waist was knotted a tasselled gray girdle. There were flowing sleeves and a collar of gray fur. The gray scarf on her broad blue hat was knotted and tasselled.

Miss Eleanor Baxter, daughter of Mr. and Mrs. George White Baxter, was a most attractive bride at one of the smartest weddings of the year. The chapel of Saint Bartholomew's Church, which is small enough to give a pleasing sense of intimacy, was decorated with white chrysanthemums and palms for the occasion. The sketch at the bottom of page 132 shows little Katherine Lee Burrage, the niece of the bride, as she appeared as flower-girl. Her frock of pale blue organdy was sashed with salmon pink. Wee Aaron Ward roses were wound into a tiny wreath around her hair, and she carried a nosegay of yellow and blue posies encircled by a paper lace frill. Distinctive among the guests was a young woman with prematurely gray hair who wore a tawny fur scarf and a drooping hat about which was wound one great tawny ostrich plume. She is shown in the centre of the group at the top of page 132. Another of the guests, shown at the left of the same group, sponsored curious drop-earrings of onyx.



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In the  
November 15  
Issue of

# V O G U E

### Many Are Cut, But Few Chosen

When nature puts on winter—grey and chill, with a border of ermine and snowflakes—then lovely ladies array themselves in all the frail flower-shades of summer-time. But the very variety of the evening gowns that bloom under the fingers of the couturiers makes the individual, the suitable, the correct frock for each woman and each occasion, a matter of great difficulty to select. Especially is this so in a season when the silhouette changes as we watch it—slender, caught to the feet, with subtle curves and melting drapery.

### Black—and Applebloom—and Grey

In this November 15 issue, Vogue shows models of various types, each carried out irreproachably, each representing value. They are gowns that you might search and search for—and not find. One lovely thing in black satin has three little pointed aprons on its skirt, each cunningly bound and caught up in the back. Long tulle sleeves—shapeless, but characterful—are fastened by shoulder straps to the bodice, which is nothing but a wide, soft, satin girdle.

For another model, the designer chose appleblossom taffeta, with little band-sleeves and bodice-top of burnt-out lamé lace. A third shows grey chiffon over a gros de Londres foundation, with a narrow bit of silver at the top, and heavy flat pearl beads on silver shoulder straps. These models are all beautiful, and yet—*mirabile dictu!*—all under fifty dollars.

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For softening and whitening the skin. Feeds and nourishes the tissues. Preserves a beautiful complexion and restores a faded one. Jars, 25 cents.

#### GLORA LILY LOTION

An emulsion which softens and whitens the hands and complexion; removes tan and redness; cures rough, dry skin and will not irritate the most sensitive skin; imparts a refreshing sensation with fragrant perfume. 4 oz. bottles, 50 cents.

Sold by Dealers everywhere, or sent direct on receipt of price and 10c. extra for postage. Send stamp for illustrated catalogue of prices.

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The French Method



#### CLARK'S THINNING SALT

(Sol Amalgamant Clark's, Paris)

##### THE ORIGINAL FRENCH SALT

This treatment consists of twenty-four delightful perfumed baths, which enable women to retain their graceful, slender forms without exercise, diet, drugs or rubber garments. Clark's Thinning Salt has been proven the ideal method of reducing weight. Sold for years to Royalty and European Society leaders.

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B. Altman; Lord & Taylor; Macy's; Gimbel Brothers; Stern Brothers; J. L. Riker-Hegeman, SAN FRANCISCO: Raphael Weill & Co., and at drug stores and exclusive hair dressers in all important cities. Corenson Hair Co., Los Angeles, Cal., Pacific Coast distributor.

A treatment sent in plain wrapper anywhere in the United States upon receipt of \$4.50. Send for Booklet, "The French Method of Reducing." Orient Co., Laboratories, North Wales, Pa.

## Berthe May's MATERNITY Corset



Comfort, abdominal support, dress as usual, normal appearance, protection for mother and child. Invisible system of enlargement.

Write for Booklet No. 14 Free under plain and sealed envelope SAME CORSET ADAPTED FOR STOUT WOMEN AND INVALIDS BERTHE MAY, 10 East 46th Street, New York (Beware of Imitations)



# Lift Corns Out with Fingers

A few drops of Freezone loosen  
corns or calluses so they peel off



Apply a few drops of Freezone upon a  
tender, aching corn or a callus. The soreness  
stops and shortly the entire corn or callus  
loosens and can be lifted off without a  
twinge of pain.

Freezone removes hard corns, soft corns,  
also corns between the toes and hardened  
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applying it or afterward.

Women! Keep a tiny bottle of Freezone  
on your dresser and never let a corn ache  
twice. Small bottles can be had at any drug  
store in the United States or Canada.

The Edward Wesley Co., Cincinnati, O.

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Open All Year Wm. E. Leffingwell, Pres.  
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# Hey Tom— Tom Sawyer!!

DOWN the centuries will ring  
that one small boy's cry.

To the laughter and tears  
of men and women—of small  
boys and girls—it has rung  
round the world.

You who have laughed so  
often at Huckleberry Finn  
and Tom Sawyer—have you  
ever stopped to think how  
much of serious thought Mark  
Twain has put into these  
books. How much of himself  
—of his own boyhood—he has  
put into ragged, mixed-up,  
lovable Huck Finn—into ir-  
resistible Tom Sawyer.

For Mark Twain was just  
such a boy himself. A poor  
boy on the Mississippi—full  
of mischief, hope and fear.

And—Mark Twain walked  
with the kings of the earth—  
kings crowned and uncrowned  
—kings of empires—of letters  
—of art.

That poor, small, Mississippi  
River boy “walked such a  
broad and brilliant highway,  
with flags flying, and crowds following after.” And  
still the crowds follow—still he is loved—no, worship-  
ped in the far ends of the earth, and in our own lit-  
tlest village and farm—sophisticated Fifth Avenue and  
simple country school-boy meet on common ground in

# MARK TWAIN

Last Chance for the Low Price  
Send Coupon at once!

We have been very glad and proud for these many years to  
be able to offer you Mark Twain's Works, well bound, well printed,  
and altogether well made, at a low price. And—it is with deep  
regret that we find we must discontinue that offer.

The price of paper, of cloth, of everything that goes into the  
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have raised the price of these books long ago, but for Mark  
Twain's sake we kept the low price as long as possible. The last  
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higher price. Don't wait. Get your set now.

One day last Christmas, three thousand orders for Mark  
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the last moment gets nothing.

We have shipped sets to China and Japan, to  
Australia and Turkey—to Norway and Spain—  
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American—and still the orders pour in.

Send the coupon now and  
get your set at the low price  
before it is too late.

HARPER &  
BROTHERS  
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in twenty-five volumes,  
illustrated, bound in hand-  
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If not satisfactory, I will return  
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Address.....  
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For our beautiful red half-leather edition, change above  
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A quaint Knitting Stand with revolving  
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anything else we know.

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## PYORRHOCIDE POWDER (Antiseptic)

has demonstrated its effectiveness to the dental and medical professions continuously since 1908, at free clinics, devoted exclusively to pyorrhea treatment and prevention.

PYORRHOCIDE POWDER aids in repairing soft, bleeding, spongy, receding gums—manifestations of intermediate and advanced pyorrhea. It removes the bacterial plaques or films which harbor the germs of pyorrhea and decay. It removes the daily accretion of salivary calculus (tartar)—this calcic deposit is the principal initial cause of loose teeth and

## PYORRHEA

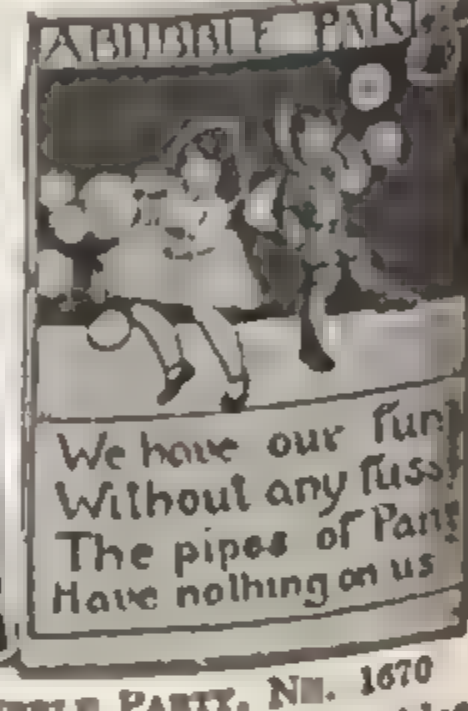
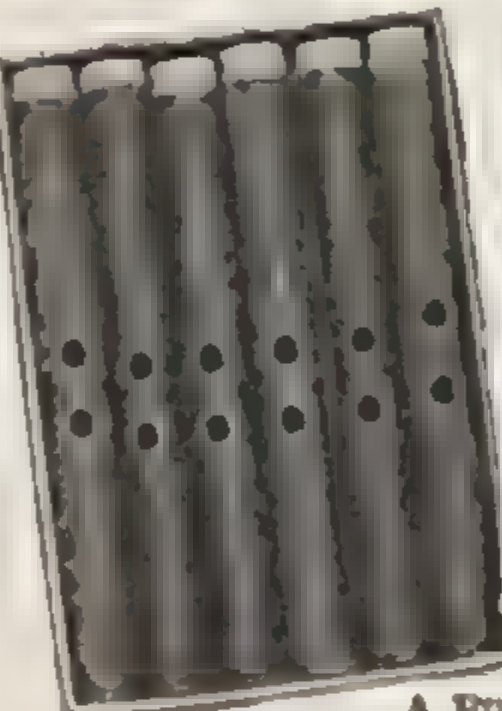
PYORRHOCIDE POWDER makes the gums hard and firm—increasing their power of resistance against pyorrhea infection, and it cleans and polishes the teeth.

Sold throughout the world at dental supply houses and drug stores generally. N. B. A dollar package contains six months' supply. Send six cents in stamps for sample and pyorrhea pamphlet.

**The Dentinol & Pyorrhocide Co.**  
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These bubble pipes never fail to entertain children of all ages. One end of each tube bears a covering



A BUBBLE PARTY, No. 1670 of soap that's just right for "ballooning" bubbles and the two holes in the side make wondrous bubble chains and other combinations possible. The bubble party with a box or two of these pipes is sure to be lively, easily managed and healthful. Six blowers in a pretty box with directions, postpaid for 20c or 3 packages for 50c. With your purchase comes our helpful guide to cheerful Christmas shopping for all on anybody's "list." On 72 pages are illustrated 1000 suggestions of complete gifts, nearly all of which are new ideas and many so full of character as easily to be chosen as personal remembrances. This peerless gift book sent alone for 6c stamps. Write for it.

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(as easy to use as to say)

neutralizes body odors gently but effectually as they occur. It does not check normal functions, nor smother one odor with another. Quickly applied—a little goes a long way. Indispensable to everyone.

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CLEANING  
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Cleans White and Fancy Shoes All Wearing Apparel Leaves No Ring

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**BOB-BETTY'S**  
REG. U.S. PAT. OFF.  
**SOAP**  
For Good Children  
Absolutely Pure and Illustrated in Colors  
"THE PICTURES DON'T WASH OFF"

**An Ideal Gift**  
Attractive—Reasonable—Useful

This is the first time in the history of Soaps that they have been made especially for children. Imagine their joy when they find the pictures don't wash off after they have washed their little hands.

This letter is typical of hundreds we have received:

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If you want to make some youngsters happy, send them a box of Bob-Betty's Soap to-day.

For sale by Gift and Specialty Shops, Drug and Department Stores, or from

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Makers of Bob-Betty's Toilet Specialties  
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Bob-Betty's Soap No. 123  
Contains 3 cakes of Bob-Betty's Soap with a different picture on each cake. Of course the Pictures Don't Wash Off.  
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Made of the purest ingredients. A soft charming powder with a sweet scented Rose odor. In an attractive nursery box illustrated in 3 colors. 50 cents.  
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Contains 3 cakes Bob-Betty's Soap, 3 cakes Bob-Betty's Vacation Soap, and 1 Bob-Betty's Wash Cloth. Price \$1.00.



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You would like to make Christmas merrier for an American soldier boy in France, wouldn't you?

*Well, you can!*

You would like to send him a personal gift and get his acknowledgment, wouldn't you?

*You can, thanks to—*

## Judge's Trench Christmas

For American Boys Abroad

A plan, authorized by the United States Government, endorsed by the United States Army and assisted by the

**AMERICAN DEFENSE SOCIETY**  
of New York City

which makes it possible for you to send a Christmas kit containing *one dollar's* worth of articles selected by experts—practical comforts and little luxuries—to an American soldier abroad, for *fifty cents*, exactly half what it would cost retail.

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*And the present is personal.* In each package the donor may place his personal card and each package will contain a reply postal so that the soldier whom you gave a happier holiday can thank you for it.

### THE KIT WILL CONTAIN

- |                                   |                               |
|-----------------------------------|-------------------------------|
| 1 box of soldier's dusting powder | 1 pk. of licorice chewing gum |
| 1 pk. of playing cards            | 1 pk. of pepsin chewing gum   |
| 1 pk. of cigarettes               | 1 pk. of lime tablets         |
| 1 pk. of smoking tobacco          | 1 pk. of mints                |
| 2 boxes of matches                | 1 pencil                      |
| 1 tube of dental cream            | 6 sheets writing paper        |

6 envelopes

*Checks should be made payable to*

**"Judge's Trench Christmas Fund"**

*and addressed to*

**225 Fifth Avenue, New York City**

**Send this  
Coupon in  
Today**

**JUDGE'S  
TRENCH  
CHRISTMAS**

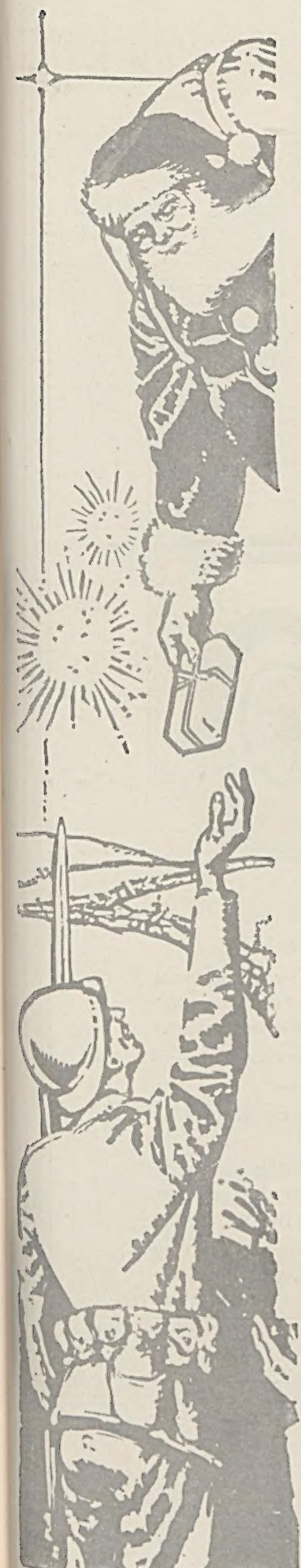
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Enclosed \$....., toward  
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Vogue







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The worth of the work depends upon the skill of the worker.

Now, an automobile is just nature's raw material—plus man's labor.

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Would you rather have that material con-

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By Packard—creator of a world masterpiece in this new Twin Six!

Skilled brains and hands have formed this thing of beauty.

And the same persistency which has made the Packard a great car, brings the greatest measure of intrinsic value to the purchaser.

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Seventeen distinctive body styles in open and enclosed cars in the Third Series Twin Six—3-25 and 3-35

Ask the man who owns one

Packard Motor Car Company, Detroit

*Packard*  
TWIN-6



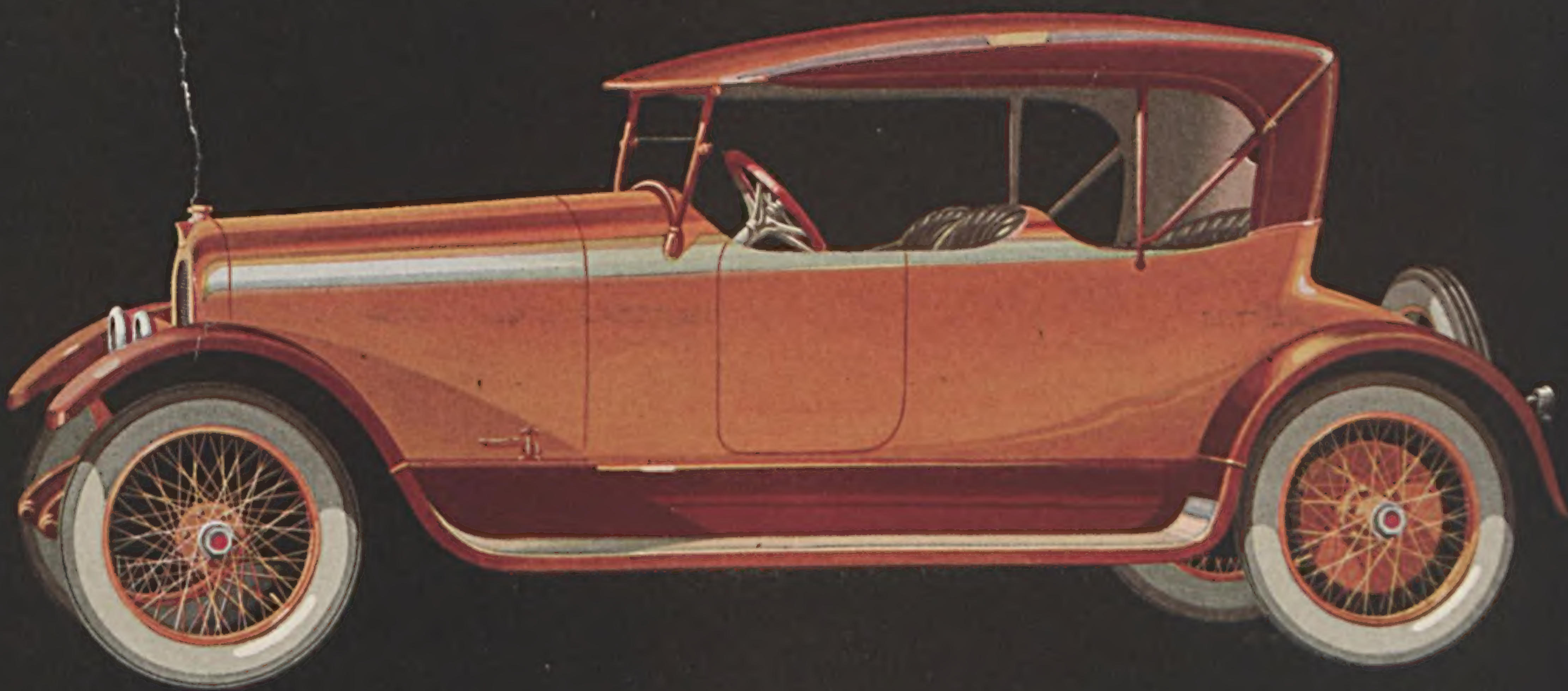
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*Advanced Engineering*

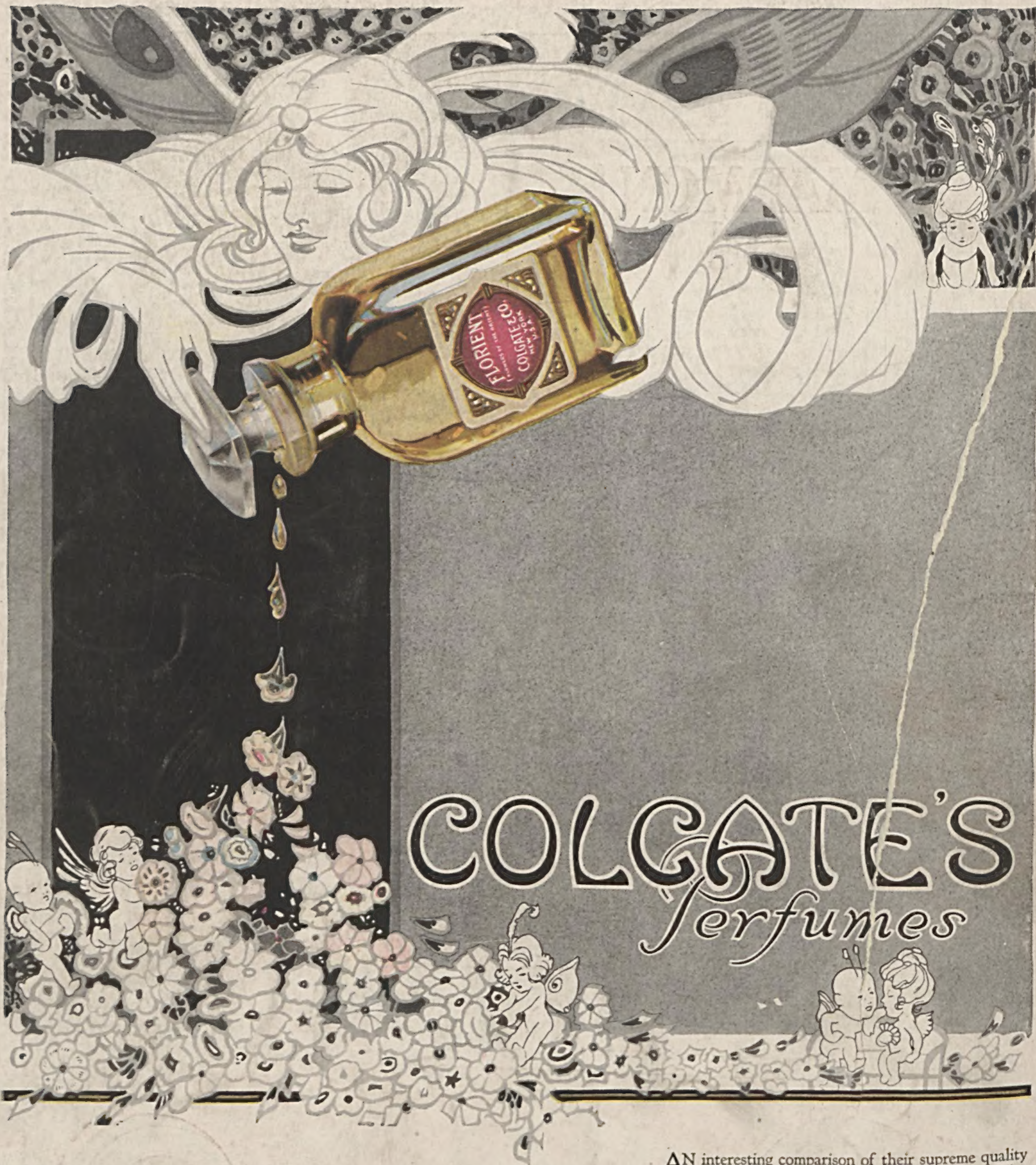
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a half ton lighter than others, yet  
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Here is a stylish roadster, built of  
aluminum and steel, with ample  
room to seat four in comfort and  
power to carry them anywhere.

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